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தேம்பாவணி—நாட்டுவளம்

வீரமாமுனிவர் என்னும் வித்தகர் இத்தாலிய தேசத்திலே பிறந்தவர்; தமிழ் நாட்டைத் தம் தாயகமாகக் கொண்டவர். அவர் இயற்றிய தமிழ் நூல்களிலே தலைசிறந்தது தேம்பாவணி என்ற பெருங்காப்பியம். 'உலகம் உய்ய அவதரித்த சேசுநாதரைக் கைத் தாதையாக வளர்த்த வளன் என்னும் சூசையப்பர் கதை'யைத் தமிழிலக்கிய மரபிற்கேற்பப் பெருங்காப்பியமாக விரித்துரைத்தார் வீரமாமுனிவர். முன்னையோர் முறையில் இறை வணக்கமும் அவையடக்கமும் கூறி, நாட்டு வளம் பாடியுள்ளார் முனிவர்.

நாட்டிலே பசியையும் பிணியையும் நீக்கி வளம் பெருக்குவது மழையே யாதலால், அதன் பெருமையை நாட்டுப் படலத்திலே பாடிப்போந்தனர் தமிழ்க் காவியக் கவிஞர்கள். அவர்களைப் பின்பற்றி வீரமாமுனிவரும் வான்சிறப்பு உரைக்கின்றார். சூதேய நாட்டில், மரங்கள் செறிந்த மலையிலே, மேகங்கள் தவழ்ந்து, பெருமழை பொழிய, அருவி நீர் பொங்கி வீழும் காட்சியை வியந்து உரைக்கப் போந்த வீரமாமுனிவர்,

"புள்ளி மால்வரை பொன்னுல கிடத்தெடுத் துய்த்தல்
உள்ளி வான்விடும் வடமெனத் தாரைகள் ஒழுக
வெள்ளி நீண்டுடர் விசித்துஅதைப் பிடித்தெனச் சூழத்
துள்ளி வீழுயர் தூங்கிய அருவியின் தோற்றம்"

என்று பாடினார். சூதேய நாடென்று சான்றோர் போற்றுகின்ற சிறந்த நாட்டில் உள்ள செம்மை சான்ற மலையை விண்ணுலகில் பெயர்த்தமைக்கக் கருதிய வானோர், விண்ணினின்றும் எண்ணிறந்த மழைத்தாரைகளாகிய வெள்ளிய வடங்களை வீசினரென்றும், அச் சூழச்சியறிந்த மண்ணுலகத்தார், அம்மா மலையை இழக்க மனமற்றவராய், வெள்ளித் தொடர்களாய திண்ணிய அருவிகளால் அம்மலையை நிலத்தொடு சேர்த்துப் பிணித்தாரென்றும் முனிவர் கூறும் கற்பனை சிந்தாமணியைத் தழுவி எழுந்ததாகும்.

"தேன்நி ரைத்துயர் மொய்வரைச் சென்னியின்
மேல்நி ரைத்துவி சும்புற வெள்ளிவெண்
கோல்நி ரைத்தன போல்கொழுந் தாரைகள்
வான்நி ரைத்தும ணந்துசொ ரிந்தவே"

என்பது சிந்தாமணிப் பாட்டு.

இவ்வாறு மலையினின்றும் அருவியாக இழிந்து ஓடிய ஆறுகள் குறிஞ்சி நிலங்கடந்து, முல்லையிற் புகுந்து, மருத நிலத்திற் பாய்ந்து வயல்களை ஊட்டி வளர்த்தன.

"பூரி யார்திருப் போல்தலை பசியகூழ் நிறுவி
நீரி னார்தலை நேரநேர் வளைவொடு பழுத்த
ஆர மானும்நெல் லறுத்துஅரி கொண்டுபோ யங்கண்
போரி தாமெனக் களித்தனர் போர்பல புனைவார்"

என்று வீரமாமுனிவர் பாடுகின்றார். நீர்வளம் நிறைந்த வயல்களில், பசும்பயிர் நேராக வளர்ந்து, கருக்கொண்டு தலை கவிழ்ந்து, பழுத்த முத்தாரம் போன்ற செந்நெற்கதிரை விளக்குமென்று முனிவர் அருளிய சொல்லும் பொருளும் பழந்தமிழ் நூல்களின் மணம்பெற்றுத் திகழக் காணலாம்.

"அருட்செல்வம் செல்வத்துட் செல்வம் பொருட்செல்வம்
பூரியார் கண்ணு முள"

என்று திருவள்ளுவர் அருளிய முறையில் புல்லியோர் பெற்ற பொருளைப் "பூரியார் திரு" என்று வீரமாமுனிவரும் இகழ்ந்துரைத்தார். பணிவென்னும் பெருங்குணத்தின் பண்பும் பயனும் அறிந்த நல்லோர், எல்லார்க்கும் எளியராய், அடியார்க்கும் அடியராய்த் தலைவணங்கித் தாழ்தல் போன்று, விளைந்த பயிர் தலை வணங்கி நின்றதென்று முனிவர் கூறுகின்றார். இன்னும், நல்ல முத்தங்களை அணியணியாகக் கோத்து வைத்த ஆரம் போன்று, நெடுங்கதிரில் அடுக்கடுக்காய் அமைந்த நெல் மணிகளின் செம்மையை முனிவர் வியந்துரைக்கின்றார். இவ் வினிய கவியிலமைந்த சொல்லும் பொருளும்,

"சொல்லருஞ் சூற்பசும் பாம்பின் தோற்றம்போல்
மெல்லவே கருவிருந் தீன்று மேலலார்
செல்வமே போல்தலை நிறுவித் தேர்ந்தநூல்
கல்விசேர் மாந்தரின் இறைஞ்சிக் காய்த்தவே"

என்னும் சிந்தாமணிக் கவியொடு ஒப்பு நோக்கி உணரத்தக்கனவாகும்.

இன்னும், மருத நிலமக்கள் நெற்கதிர்களைக் களத்தில் அடித்து நெல்லையுந் தாளையும் வேருகப்பிரிக்கும் விழுமிய தொழிலை,

"மெய்க லந்தபொய் விலக்கிமெய் கொள்பவர் வினைபோல்
வைக லந்தநெல் பகட்டினுல் தெளித்துவை மறுத்து
கைக லந்தடுத்து ஏற்குநர்க் களித்தபின் களித்து
துய்க லந்தநெல் உண்கவும் ஈகவும் தொகுப்பார்"

என்று முனிவர் கூறும் மொழிகளில் உழுதுண்டு வாழ்வோர் பெருமை இனிது விளங்குவதாகும். மெய்யும் பொய்யும் கலந்துள்ள இவ்வுலக வாழ்க்கையில் பொய்யினின்றும் மெய்யைப் பிரித்து மெய்யையே மேற்கொள்ளும் மேலோர் தன்மைபோல், நெல்லையும் தாளையும் வேருகப் பிரித்து, நெல்லையே எடுத்துச் செல்லும் தாளாளராய வேளாளரது பெருமையை வீரமாமுனிவர் விளங்கக் கூறுகின்ருர். கலைநலம் சான்ற காவியங்களில் உலகோர் அறிதற்குரிய உயரிய ஒழுக்க நெறிகள் ஆங்காங்கு அமைந்திலங்குதல் இயல்பாகும். அம் முறையில் அறங்களுள் எல்லாம் தலை சிறந்த அறமாகத் தக்கோர் போற்றும் வாய்மையின் பெருமையை இக் கவியில் விளக்கிப்போந்தார் முனிவர். மெய்யும் பொய்யும கலந்ததே உலகநடை என்றும், மெய்ப்பொருளறிந்த மேலோர் நீரினின்று பாலைப் பகுத்துண்ணும் அன்னம்போல் புன்னெறியை விலக்கி நன்னெறியைப் போற்றுவரென்றும் அறநூல் கூறும் கருத்து இக் கவியிலும் அமைந்திலங்கக் காணலாம. இவ்வாறு வேளாண்மையால் எய்திய விழுமிய பொருளைத் தமக்கும் பிறர்க்கும் பயன்படுத்துமாறு வேளாளர் தொகுத்து வைப்பர்என்று முனிவர் கடமையை இனிதெடுத்துரைத்தார்.

> "துறந்தார்க்கும் துவ்வா தவர்க்கும் இறந்தார்க்கும்
> இல்வாழ்வான் என்பான் துணை"

என்று நல்லறமாய இல்லறத்தின் சீர்மையை வகுத்துரைத்த நாயனுர் கருத்தைத் தழுவித் தேம்பாவணி ஆசிரியர் "உண்கவும் ஈகவும் தொகுப்பார்" என்று இல்வாழ்வார் இயல்பினை விரித்துரைத்தார்.

நாட்டு வளம் பாடும் நல்லியற் கவிஞர்கள் நானுவித மரங்கள் நிறைந்த சோலையின் செழுமையைச் சொல்லோவியமாக எழுதிக் காட்டுவர். வெப்பம் மிக்க நாட்டில் வாழும் மாந்தர்க்கும் மற்றைய உயிர்களுக்கும் சோலை தரும் சுகமே சாலச் சிறந்ததாகும். பூஞ்சோலையிலுள்ள குளிர்ந்த நிழலும், தீஞ்சுவைப் பழங்களும், பசுமையான தழைகளும், மணங்கமழும் மலர்களும், பறவையின் ஒலிகளும் மாந்தர்க்கு ஆராத இன்பம் அளிக்கும். இத்தகைய இன்ப சுகம் தந்த ரூதேய நாட்டுச் சோலையைப் பலவாறு வர்ணிக்கின்ருர் வீரமாமுனிவர். பறவைகள் இசை பயிலும் பாடசாலையாகவும், பல்லியம் ஒலிக்கும் திருமணப் பந்தலாகவும், ஆரியக் கூத்து நிகழும் அரங்கமாகவும், மயில்கள் நடம் புரியும் நாடகசாலையாகவும் கவிஞர்க்கு மணிப் பூஞ்சோலை காட்சியளிக்கின்றது.

" மேல்வளர் அலர்ப்படம் விரித்து வீணைசெய்
பால்வளர் சுரும்பிசை பாட மாங்குயில்
வால்வளர் மயில்நடங் காண மற்றைப்புள்
சால்வளர் நாடக சாலை சோலையே "

என்பது முனிவர் பாட்டு. பூவார் சோலையாகிய நாடக சாலையில் வண்டுகள் வீணை வாசிக்க, மாங்குயில்கள் பாட, தோகை மயில்கள் ஆடும் நடனத்தை மற்றைய பறவைகள் கண்டு இன்புறும் என்று வீரமாமுனிவர் கூறும் கற்பனை கம்பரது சோலை வர்ணனையைத் தழுவி எழுந்ததாகும்.

" தண்டலை மயில்கள் ஆடத் தாமரை விளக்கம் தாங்கக்
கொண்டல்கள் முழவின் ஏங்கக் குவளைகண் விழித்து
நோக்கத்
தெண்டிரை எழினி காட்டத் தேம்பிழி மகர யாழின்
வண்டுகள் இனிது பாட மருதம்வீற் றிருக்கும் மாதோ "

என்பது கம்பர் பாட்டு.

இன்னும், பொழில்கள் நிறைந்த அந் நாட்டின் செழுமையை எழுதப்போந்த தேம்பாவணிக் கவிஞர், தேன் பிலிற்றும் திருநாடென்று அதனைப் போற்றிப் புகழ்கின்றார். கரும்பாலையில் வடியும் தேனும, பனம்பாளையினின்றும் பாயும் தேனும் கனிகளினின்று பெருகும் தேனும, மலர்களினின்று ஒழுகும் தேனும் தேன்கூடுகள் சொரியும் தேனும் ஒன்றாய்க் கலந்து பழனங்களிற் பாய்ந்தமையால் 'உழுநர் மடை மிதிப்பத் தேன்பாயும்' திருநாடாய் அந் நாடு விளங்கிற்றென்று தேம்பாவணி கூறுகின்றது.

" ஆலையின் வாயுள தேனக லும்தரு வார்மலர் வாயுளதேன்
சோலையின் வாயுள தேநெடு தூறிய துய்கனி வாயுளதேன்
மாலையின் வாயுள தேன்அளி வந்தஇ ருலதின்
வாயுளதேன்
வேலியின் வாயுள தேரிய செந்நெல்வி ளக்குப வாயினவே "

என்று வீரமாமுனிவர் அருளிய கவியில் கம்பர் கவிதையின் மணம் கமழக் காணலாம். கோசல நாட்டின் வளம் பாடப்போந்த கம்பர்,

" ஆலைவாய்க் கரும்பின் தேனும் அரிதலைப் பாளைத் தேனும்
சோலைவாய்க் கனியின் தேனும் தொடைஇழி இறாலின்
[தேனும்
மாலைவாய் உகுத்த தேனும் வரம்பிகந் தோடி வங்க
வேலைவாய் மடுப்ப உண்டு மீனெலாம் களித்த மாதோ "

என்றருளிய சொல்லின் சுவையும், பொருளின் பொலிவும் வீரமா முனிவரது கவியிலும் விளங்கக் காணலாம்.

இத்தகைய வளமார்ந்த நாட்டிலே 'தவம் உண்டு; அவம் இல்லை. வண்மை உண்டு; வறுமை இல்லை. அறம் உண்டு; மறம் இல்லை. நிறைவுண்டு; குறைவில்லை' என்று வீரமாமுனிவர் கூறுகின்றார்.

அல்ல தில்லை அருந்தவ மாய்த்திரு
அல்ல தில்லை அருந்தவ ளித்தலால்
புல்ல தில்லை புணர்ந்தற மாட்சியால்
புல்ல தில்லை புணர்ந்தன வாழ்க்கையால்

என்பது தேம்பாவணிப் பாட்டு. கோசல நாட்டின் பெருமையை,

"கூற்ற மில்லையோர் குற்றமில் லாமையால்
சீற்ற மில்லைதம் சிந்தையின் செம்மையால்
ஆற்றல் நல்லறம் அல்லதி லாமையால்
ஏற்ற மின்றிஇ ழிதக வில்லையே"

என்று பாடினார் கம்பர். வீரமாமுனிவர் கம்பரது போக்கைப் பின்பற்றிப் பாடுகின்றார் என்பது தேற்றம்.

அமிழ்தினுமினிய் தமிழ் மொழியில் அருங்காவியம் இயற்றப் போந்த முனிவர், கற்பனை நயம் சிறந்த சிந்தாமணியையும் கம்பர் காவியத்தையும் ஏனைய செந்தமிழ்நூல்களையும் செம்மையாய் ஓதியுணர்ந்து, அக் காவியங்களில் இலங்கும் மணிகளைப் பெயர்த்தெடுத்துத் தமது கவிமாடத்திலமைத்து அழகு செய்யும் திறம் ஆராய்ந்தறிவார்க்கு அளவிலா இன்பம் அளிப்பதாகும்.

கற்றவர் போற்றும் சிந்தாமணியும் கம்பராமாயணமும் தேம்பாவணியில் அமைந்து அழகுக்கு அழகு செய்யும் நலத்தினைக் கீழ்வரும் ஒப்புமைப் பாடல்களால் உணரலாம்:

தேம்பாவணி

நாட்டுப் படலம்

மலையிற் பெய்த மழை

1. புள்ளி மால்வரை பொன்னுல கிடத்தெடுத் துய்த்த(ல்)
உள்ளி வான்விடும வடமெனத் தாரைகள் ஒழுக
வெள்ளை நீண்டுடர் விசித்ததைப் பிடித்தெனச் சூழத்
துள்ளி வீழுயர் தூங்கிய அருவியின் தோற்றம். (5) †

நாட்டில் உலாவிய வெள்ளம்

2. விரைகி டந்தசை வியுமிழ் மதுவினாற் பெருகி
நிரைகி டந்தெழுஞ் சோலையும் கழனியும் நிறைப்ப
வரைகி டந்திழி வளம்புனல் எங்கணும் உலவல்
திரைகி டந்துயிர் சேர்த்துறுப் புலாவிய போன்றே. (7)

நெற்பயிரின் நீர்மை

3. பூரி யார்திருப் போல்தலை பசியகூழ் நிறுவி
நீரி னார்தலை நேரநேர் வளைவொடு பழுத்த
ஆரம் மானும்நெல் லறுத்துஅரி கொண்டுபோ யங்கண்
போரி தாமெனக் களித்தனர் போர்பல புனைவார். (14)

மயிலும் குயிலும்

4. ஆலை யார்புகை முகிலென் றார்ப்பெழச்
சோலை யார்மயில் துள்ளி மாங்குயில்
மாலை யாரிருள் விரும்பு மாக்கள்காண்
மேலை யாரென மெலிந்து தேம்புமால். (19)

பால் பொழியும் மேதிகள்

5. உண்ட கன்றகன் றுள்ளி மேதிகள்
மண்ட வன்புறி வழிந்த பாற்றிரள்
கொண்ட வன்னமே குடித்த லாவது
கண்ட தங்குள களவி தாமரோ. (24)

பாடலும் ஆடலும்

6. குயிலி னத்தொடு கொம்பி லார்கிளி
பயிலி னத்தொடு ஞிமிறும் பாடவே
துயிலி னத்தொடு விரித்த தோகைகொள்
மயிலி னத்தொடு மகளி ராடுமால். (25)

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* தேம்பாவணி—நாட்டுப் படலத்திலுள்ள பாடல்கள் எண்பத்து மூன்று.

† பாடத்தில் செய்யுள் எண்.

சிந்தாமணியும் கம்பராமாயணமும்

கம்பராமாயணம்—ஆற்றுப்படலம்

1. புள்ளி மால்வரை பொன்னென நோக்கிவான்
வெள்ளி வீழிடை வீழ்த்தெனத் தாரைகள்
உள்ளி யுள்ளஎல் லாம்உவந் தீயும்அவ்
வள்ளி யோரின்வ ழங்கின மேகமே. (4)

கம்பராமாயணம்—ஆற்றுப்படலம்

2. தாதுகு சோலை தோறும் சண்பகக் காடு தோறும்
போதவிழ் பொய்கை தோறும் புதுமணற் றடங்கள் தோறும்
மாதவி வேலிப் பூக வனந்தொறும் வயல்கள் தோறும்
ஓதிய உடம்பு தோறும் உயிரென உலாய தன்றே. (20)

சிந்தாமணி—நாமகளிலம்பகம்

3. சொல்லருஞ் சூற்பசும் பாம்பின் தோற்றம்போல்
மெல்லவே கருவிருந் தீன்று மேலலார்
செல்வமே போற்றலை நிறுவித் தேர்ந்தநூல்
கல்விசேர் மாந்தரின் இறைஞ்சிக் காய்த்தவே. (24)

சிந்தாமணி—நாமகளிலம்பகம்

4. வளமுடி நடுபவர் வரம்பில் கம்பலை
இளமழை முழக்கென மஞ்ஞை ஏங்கலின்
அளமரு குயிலினம் அழுங்கிப் பூம்பொழில்
உளமெலி மகளிரின் ஒடுங்கும் என்பவே. (20)

சிந்தாமணி—நாமகளிலம்பகம்

5. மன்ற னாறி லஞ்சி மேய்ந்து மாமு லைசு ரந்தபால்
நின்ற தாரை யானி லம்ந னைப்ப வேகி நீண்மனைக்
கன்ற ருத்தி மங்கை யர்க லந்நி றைபொ ழிதர
நின்ற மேதி யாற்பொ லிந்த நீர மாட மாலையே. (40)

கம்பராமாயணம்—நாட்டுப்படலம்

6. குயிலினம் வதுவை செய்யக் கொம்பிடைக் குனிக்கு மஞ்ஞை
அயில்விழி மகளிர் ஆடும் அரங்கினுக் கழகு செய்யப்
பயில்சிறை அரச அன்னம் பன்மலர்ப் பள்ளி நின்றும்
துயிலெழத் தும்பி காலைச் செவ்வழி முரல்வ சோலை. (14)

பண்டமும் பண்டியும்

7. வாய்ந்த செந்நெலை மறுகும் பண்டியும்
ஆய்ந்த மெல்லிலை அமையும் பண்டியும்
பாய்ந்த பூகவொண் பழம்பெய் பண்டியும்
வேய்ந்த தீங்கனி விம்மும் பண்டியும். (30)

8. பன்னும் தெங்கிள நீர்பெய் பண்டியும்
துன்னும் தீங்கழை சுமக்கும் பண்டியும்
மின்னும் தேன்செறி வீபெய் பண்டியும்
மன்னும் தேசுபன் மணிகொள் பண்டியும் (31)

பழமரச் சோலை

9. பாய்ந்த தெங்கதின் பழங்கள் வீழ்தலால்
வாய்ந்த வாழைமா வருக்கை ஆசினி
சாய்ந்த தீங்கனி சரிந்த தேன்புனல்
தோய்ந்த வாயெலாம் இனிமை தோய்ந்தன. (33)

புள்ளொலிக்கும் பூஞ்சோலை

10. தோகைகொள் மயிலென மாதர் தோன்றலின்
வாகைகொண் டாரென மயில்ஒ டுங்கலால்
சாகைகொண் டேனையபுள் சிரித்த தன்மைபோல்
ஓகைகொண் டொலிதர ஒலிக்கும் நாடெலாம். (49)

தேன் பாயும் திருநாடு

11. ஆலையின் வாயுள தேன்அக லுந்தரு ஆர்மலர் வாயுளதேன்
சோலையின் வாயுள தேனொடு தூறிய துய்கனி வாயுளதேன்
மாலையின் வாயுள தேன்அளி வந்தஇ ருலதின் வாயுளதேன்
வேலையின் வாயுள தேரிய செந்நெல்வி ளக்குப வாயினவே.
(66)

சிந்தாமணி—நாமகளிலம்பகம்

7. மல்லலந் தெங்கிள நீர்பெய் பண்டியும்
மெல்லிலைப் பண்டியும கமுகின் மேதகு
பல்பழுக் காய்க்குலை பெய்த பண்டியும்
ஒல்குதீம் பண்டம்பெய் தொழுகும் பண்டியும் (33)

சிந்தாமணி—நாமகளிலம்பகம்

8. கிணைநிலைப் பொருநர்தம் செல்லல் கீழ்ப்படாப்
பணைநிலை யாய்செநெற் பகரும் பண்டியும்
கணைநிலைக் கரும்பினிற் கவரும் பண்டியும்
மணநிலை மலர்பெய்து மறுகும் பண்டியும். (32)

சிந்தாமணி—நாமகளிலம்பகம்

9. காய்மாண் டதெங்கின் பழம்வீழக் கமுகி னெற்றிப்
பூமாண் டதீந்தேன் தொடைகீறி வருக்கை போழ்ந்து
தேமாங் கனிசிதறி வாழைப் பழங்கள் சிந்தும்
ஏமாங் கதமென் றிசையாற் றிசைபோய துண்டே. (2)

கம்பராமாயணம்—மிதிலைக்காட்சிப்படலம்

10. பாகொக் கும்சொற் பைங்கிளி யோடும் பலபேசி
மாகத் தும்பர் மங்கையர் நாண மலர்கொய்யும்
தோகைக் கொம்பின் அன்னவர்க்கு அன்னம் நடைதோற்றுப்
போகக் கண்டு வண்டினம் ஆர்க்கும் பொழில் கண்டார். (21)

கம்பராமாயணம்—நாட்டுப்படலம்

11. ஆலைவாய்க் கரும்பின் தேனும் அரிதலைப் பாளைத் தேனும்
சோலைவாய்க் கனியின் தேனும் தொடையிழி இறாலின் [தேனும்
மாலைவா யுகுத்த தேனும் வரம்பிகந் தோடி வங்க
வேலைவாய் மடுப்ப வுண்டு மீனெலாம் களிக்கும் மாதோ. (9)

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காவிரிப்பூம்பட்டினம்

வித்வான் மோ. அ. துரை அரங்கசாமி, M.A., M.O.L.

வடக்கே வேங்கடமலை, தெற்கே குமரியாறு, மேற்கும் கிழக்கும் கடல்—இவற்றின் இடைப்பட்ட பகுதியே, ஒழிந்தன போக எஞ்சி நின்று இப்போது நமக்குக் கிடைத்துள்ள பண்டைத் தமிழ் நூல்களால், நாம் அறியக்கிடக்கும் தமிழகம் ஆகும். இத் தமிழகத்தில், 'கல்தோன்றி மண்தோன்றாக் காலத்தே காசினியில் முன் தோன்றி மூத்த குடி' எனப்பட்ட தமிழ்க் குடிமக்கள் தொன்று தொட்டு நிலையாக வாழ்ந்துவந்துள்ளனர். இவர்கள் தமிழர்கள் என்ற முறையில் ஓர் இனத்தவரே யாயினும், சேரர், சோழர், பாண்டியர் என மூன்று வகைப்பட்ட குடிமக்களாய், மூன்று முடிமன்னர் ஆளுகையில், முறையே தமிழகத்தின் மேற்குப் பகுதியிலும், கிழக்குப் பகுதியிலும், தெற்குப் பகுதியிலும் இருந்து, பசியும் பகையும் இன்றி, வசியும் வளனும் பெற்று, நீண்ட காலம் அமைதியுடன் வாழ்ந்துவந்துள்ளனர். இம் முடிமன்னர்களுள், தமிழகத்தின் கிழக்குப் பகுதியாகிய சோழ நாட்டை ஆண்டு வந்த சோழ மன்னர்க்குத் தலைநகரமாகத் திகழ்ந்திருந்ததே காவிரிப்பூம்பட்டினம் ஆகும்.

கடற்கரைப் பட்டினமாகிய இக் காவிரிப்பூம்பட்டினமே யன்றி, உள்நாட்டு நகரமாகிய உறையூரும் சோழநாட்டின் தலைநகரமாக இருந்தது. இவ் விரண்டனுள், காவிரிப்பூம்பட்டினம் தலைநகரமாக அமைவதற்கு முன்பே, உறையூர, சோழநாட்டின் தலைநகரமாகச் சிறந்து விளங்கியிருந்தது. இது, முதல்முதல், கோழி என்ற பெயரொடு விளங்கிப் பின்பு உறையூர் என்ற பெயர் பெறுவதாயிற்று. இதனைச் சிலப்பதிகாரம், கோழி[1] எனவும், புறஞ்சிறை வாரணம்[2] என்றும், உறையூர்[3] என்றும் உணர்த்தும். 'கோழி எனப்படுவது உறையூர்' எனச் சிலப்பதிகார உரையாசிரியர்களான அரும்பத உரையாசிரியரும், அடியார்க்கு நல்லாரும் உணர்த்தியுள்ளனர். பண்டைச் சோழ மன்னனொருவன் யானைமீது சென்றுகொண்டிருந்தபோது, வழியில் ஓரிடத்தில், கோழி ஒன்று அந்த யானையைத் தாக்கி அதனைப் பின்னிட்டு ஓடும்படி செய்துவிட்டதென்றும், அதைக் கண்ட அம் மன்னன், யானையைவிடக் கோழி ஆற்றல் மிகுந்து

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1. சிலப். உரை பெறு கட்டுரை 4.
2. சிலப். நாடுகாண் காதை : வரி 248.
3. ஷை ; 242.

நிற்றற்குக் காரணம் அந்த இடத்தின் சிறப்பேயாகு மென்று உணர்ந்தானென்றும், கோழி கருவியாக அவ் விடத்தின் சிறப்பை உணர்ந்தபடியால் அதற்குக் கோழி என்றே பெயர் சூட்டினன் என்றும், அவ் விடச் சிறப்புக் கருதி அதுமுதல் அதையே தனக்கு உறைவிடமாகக் கொண்டு உறையலானன் என்றும், அரசன் உறைவதற்குச் சீரிய இடமானபடியால் அஃது உறையூர் என்று வழங்கலாயிற்று என்றும் அவ் வுரையாசிரியர்கள் இருவரும் கூறியுள்ளனர். அவர், தம் கூற்றுக்குச் சான்ருக,

"முறஞ்செவி வாரணம் முன்சமம் முருக்கிய
புறஞ்சிறை வாரணம்"[4]

என்ற பகுதியைக் காட்டியுள்ளனர். (முறஞ் செவி வாரணம்-முறம் போலும செவியையுடைய யானை ; புறஞ் சிறை வாரணம்-புறத்தே சிறகை யுடைய கோழி.)

சிலப்பதிகாரமே யன்றிப் புறநானூறும்,

"சோழன் நன்னாட்டுப் படினே, கோழி
உயர்நிலை மாடத்துக் குறும்பறை அசைஇ,
வாயில் விடாது கோயில் புக்கெம்
பெருங்கோக் கிள்ளி கேட்க இரும்பிசிர்
ஆந்தை அடியுறை எனினே மாண்டநின்
இன்புறு பேடை அணியத்தன்
அன்புறு நன்கலன் நல்குவன் நினக்கே,"[5]

என்றும்,

"கோழி யோனே கோப்பெருஞ் சோழன்"[6]

என்றும் பிசிராந்தையார் கூற்ருக உறையூரைக் குறித்திருப்பதைக் காணலாம்.

"மறங்கெழு சோழர் உறந்தை அவையத்து
அறம் நின்று நிலையிற்று,"[7]

என்றும்,

"அறந்துஞ்சு உறந்தை,"

என்றும் வருவன, அறம் வழுவாது நிலைபெற்று நின்ற இடமாகவும், குறைபற்றி முறை வேண்டினர்க்கும் அற வழங்கும் அறநிலையமாகவும் உறையூர் உயர்ந்திருந்தது என்பதை உணர்த்துவன.

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4. சிலப். நாடுகாண் : 247-248.
5. புறநா. 67.
6. புறநா. 127.
7. புறநா. 39.
8. புறநா. 58.

"நொச்சி வேலித் தித்தன் உறந்தை"[9]

என்பதால் மதிலும் காவற் காடும் முதலிய அரண்கள் கொண்டு தித்தன் என்னும் சோழ மன்னனுக்கு உறையூர் தலைநகரமாக இலங்கியது என்பது தெளிவாகும்.

உறையூர் இளம பொன் வாணிகனார்,[10] உறையூர் மருத்துவன் தாமோதரனார்,[11] உறையூர் முதுசாத்தனார்,[12] உறையூர் ஏணிச் சேரி முடமோசியார்,[13] உறையூர் முது கண்ணன் சாத்தனார்[14] என எத்தனையோ புலவர்கள் உறையூர் என்னும் ஊரடுத்த பெயர் பெற்று ஆண்டு வாழ்ந்துள்ளனர். இவரெல்லாம் ஆண்டுப் புலத்துறை முற்றிப் புகழொடு விளங்குவதற்கு, அப் பேரூர் ஒப்புயர்வற்ற மன்னன் இருக்கையாய் இருந்திருத்தல் வேண்டும் என்பது தேற்றம். 'செல்லா நல்லிசை உறந்தை'[15] என மதுரை நக்கீரரும், 'நீயே அறந்துஞ் சுறந்தைப் பொருநனை'[16] எனக் காவிரிப்பூம்பட்டினத்துக் காரிக்கண்ணனாரும் முறையே உறையூரையும், உறையூரைத் தலைநகரமாகக் கொண்டு உறைந்த சோழன் பெருந்திருமாவளவனையும் சிறப்பித்துள்ளனர். இன்னும், மாறோக்கத்து நப்பசலையார்,[17] கோவூர் கிழார்[18] முதலிய புலவர்களும உறையூரைப் புகழ்ந்து பாடியுள்ளனர்.

"குணபுலம் காவலர் மருமான் ஒன்னார்
ஓங்கெயிற் கதவம் உருமுச்சுவல் சொரியும்
தூங்கெயில் எறிந்த தொடிவிளங்கு தடக்கை
நாடா நல்லிசை நற்றேர்ச் செம்பியன்
ஓடாப் பூட்கை உறந்தை"[19]

என இடைகழி நாட்டு நல்லூர் நத்தத்தனார் சோழ மன்னனொடு, 'தன்னிடத் திருந்தோர் ஓடாமைக்குக் காரணமாகிய மேற்கோளினை யுடைய ஊறையூர்' என, அவன் தலைநகரையும் புகழ்ந்திருத்தல் காணலாம்.

இவ்வாறெல்லாம் உறையூர்ச் சிறப்பைக் கூறும் பழம் பாடல்கள், புகார் எனப்படும் காவிரிப்பூம்பட்டினத்தின் சிறப்பைக் கூறுதிருப் பதை உற்றுநோக்கின், பின்னது தலைநகரமாகச் சிறப்படைவதற்கு முன்பு, முன்னதே தலைநகரமாகச் சோழநாட்டிற்குத் திகழ்ந் திருந்தமை தெளியலாம்.

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9. அகநா. 122.
10. புறநா. 264.
11. புறநா. 321.
12. புறநா. 331.
13. புறநா. 13.
14. புறநா. 27.
15. புறநா. 395.
16. புறநா. 58.
17. புறநா. 39.
18. புறநா. 48.
19. சிறுபாண் : 79-83.

பத்துப்பாட்டுள் ஒன்றாகிய பட்டினப்பாலையே காவிரிப்பூம் பட்டினத்தின் சிறப்பை முதன்முதலாகப் பாராட்டுவது. ஆண்டும், 'பிறங்கு நிலை மாடத்து உறந்தை'[20] என உறந்தை புகழ்ந்து பாராட்டப்பெற்றுள்ளது. 'பிறங்கு நிலை மாடத்து உறந்தை போக்கி' என வரும் அப் பாடற் பகுதி, அப் பாட்டுடைத் தலைவனாகிய கரிகாற் பெருவளவன், அது தலைநகரமாக இருந்த தன்மையைப் போக்கிக் காவிரிப்பூம்பட்டினத்தைத் தலைநகரமாகக் கொண்டான் என்று கொள்ளுவதற்குச் சான்று பகர்கின்றது. சிலப்பதிகாரக் காப்பியம் தோன்றிய காலத்திலும், உறையூர், வளங்குன்றாத அரண் அமைந்த காவற் பேரூராய் இலங்கிய தென்பதை 'உறையூர் நொச்சி'[21] என்ற பகுதியால் அஃது உணர்த்துகின்றது. இவ்வாற்றால் உறந்தை எனப்படும் உறையூர், சோழநாட்டின் உட்பகுதியில் அமைந்து சோழப் பேரரசர்களின் தலைநகரமாய்ப் புலவர் பாடும புகழுடையதாய் இலங்கிற்றென்றும், கரிகாற் பெருவளவன் காலம் முதல் காவிரிப்பூம்பட்டினம் சிறந்த தலைநகரமாய்த் திகழ்ந்தது என்றும் துணிந்து கூறலாம். இதனால், கரிகாலன் காலத்தில்தான் புகார் எனப்படும் காவிரிப்பூம்பட்டினம் தோன்றிற்று என்று கொள்ளுதல் ஆகாது. இயற்கை யழகில் ஈடுபட்டுப் புலவர்களெல்லாம் விரும்பியுறையும் உறைவிடமாய்க் கவின்பெற்றுத் தொன்று தொட்டு இலங்கிய தொன்மைப் பதியாகவே புகார் எனப்படும் காவிரிபூம்பட்டினம் கடற்கரையில் அமைந்திருந்தது. காவிரிப்பூம் பட்டினத்துக் காரிக் கண்ணனார், உறையூரில் உறைந்திருந்த சோழன் பெருந்திருமாவளவனிடம் வந்து, 'நீயே அறந்துஞ்சு உறந்தைப் பொருநனே'[22] என்று பாடியிருப்பதை நோக்குமிடத்து, உறந்தை சீரிய தலைநகராகச் சிறந்து விளங்கியிருந்தபோதே, காவிரிப்பூம்பட்டினமும் கவின் பெற்ற கடற்கரை நகராக இருந்தது என்பது தெளிவாகும்.

மேற்குமலைத் தொடர்ச்சியின் கூறாகிய சையமலையில் தோன்றும் காவிரிப் பேரியாறு, குடகு மைசூர் கொங்கு சோழ நாடுகளில் 480 மைல் நீளம் ஓடித் தரங்கம்பாடிக்குப் பத்துக்கல் தொலைவில், அதற்கு வடக்கே கடலொடு கலக்கும் இடத்தில், இப்போது காவேரிப் பட்டணம் என்ற பெயரொடு உள்ள சிற்றூரே, பண்டைக் காலத்தில் பேரூராய்ச் சோழ நாட்டின் தலை நகரமாய்த் திகழ்ந்திருந்த காவிரிப்பூம்பட்டினம் ஆகும். கரிகாற் பெருவளவன் சோழப் பெருமன்னனாக இருந்தபோது, இப்பட்டினமே அவன் நிலைபெற்று வீற்றிருத்தற்கு உரிய சிறந்த தலை நகரமாக இருந்தது. அவன்

20. பட்டினப். 285.
21. சிலப். நாடுகாண் : 242.
22. புறநா. 58.

காலத்தில்தான் அப் பட்டினம் தோன்றிற்று என்று கொள்ளுதல் ஆகாது என்றோம். காவிரி என்று உண்டோ அன்று முதற் கொண்டே காவிரிப்பூம்பட்டினமும் உண்டு. துறைமுகப் பட்டினமே வாணிக வளமும் பிற வளங்களும் வளர்ப்பதற்கு ஏற்ற இடமாகு மென்று கருதிக் கரிகாற் பெருவளவன் உறந்தை போக்கிக் காவிரிப்பூம்பட்டினத்தைத் தலைநகரமாகக் கொண்டான் போலும்!

இப் பட்டினம் காவிரிப்பூம்பட்டினம் எனப் பெயர் பெற்றதற்கு மணிமேகலைக் காப்பியம் சாற்றும ஒரு நிகழ்ச்சி அறிதற் குரியது.[23] நாற் பெருந்தீவுகளுள் ஒன்றாகிய நாவலந்தீவு எனப்படும் நம் பாரத நாடு, **சம்புத்தீவு** எனப் பண்டு பெயர்பெற்றிருந்தது. இத் தீவின அதிதேவதை **சம்பாபதி**. இத் தீவினைக் காத்தற்குக் காவிரி கடலொடு கலக்கும் இடத்தைத் தனக்கு இருப்பிடமாக அத் தேவதை கொண்டமைபற்றி, அவ்விடம் சம்பாபதி என வழங்கப்பட்டது. பின்பு, **காந்தன்** என்ற பெயருடையவன் சோழ நாட்டினை ஆண்டு வந்தபோது, நாட்டை வளம்படுத்துவதற்கு ஓர் ஆற்றினை உதவு மாறு **அகத்திய** முனிவரை வேண்ட, அவர், தம கையில் ஏந்தி யிருந்த கமண்டலத்திலுள்ள தண்ணீரை ஓடவிட்டார் என்றும், கா (சோலை) எல்லாம் விரிந்து பாய்ந்து சென்றமைபற்றி அந் நீரோட்டமே **காவிரி** என்று பெயர் பெற்ற தென்றும், அவ்வாறு ஓடிய காவிரியாறு இறுதியில் சம்பாபதித் தெய்வத்தின் அடியை வருடி வணங்கியது என்றும், அதுகண்டு மகிழ்ச்சியுற்ற சம்பாபதித் தெய்வம் அதுமுதல் அவ்விடம காவிரி என்னும் அதன் பெயரால் வழங்குக என்று அருளியது என்றும், அதுமுதல் சம்பாபதிப் பட்டினம் **காவிரிப்பட்டினம்** என வழங்கியது என்றும் அம் மணி மேகலைக் காப்பியம் கூறுகின்றது. வரலாற்றுண்மைக்கு இது பொருந்தாத தொன்றாயினும், கரிகாற் பெருவளவன் காலத்திற்கு முன்பிருந்தே, காவிரிப் பட்டினம் அப் பெயரொடு சிறந்து விளங்கி யிருந்தது என்பது வெளிப்படை.

தூங்கெயிலெறிந்த தொடித்தோட் செம்பியன் காவிரிப்பூம் பட்டினத்தை வளமுறச் செய்வான் வேண்டி, அகத்தியர் கட்டளைப் படி இந்திரனை வணங்கி, அவன் அனுமதி பெற்று, ஆண்டுதோறும் சித்திரைத் திங்கள் பௌர்ணமியில் தொடங்கி இருபத்தெட்டு நாட்கள் **இந்திர விழா** நடத்த, அவன் வழி வந்தவரெல்லாரும் அவ் விழாவை ஆண்டுதோறும் தவறுமலும் சிறப்பாகவும் நடத்தி வரலாயினர்.[24] இந்திரனுக்கும் உதவி புரிந்த முசுகுந்தப் பெரு மன்னன் காலத்தில், அவன் கண்ணும் மனமும் இருளும்படி அசுரர்

23. மணி : பதிகம் ; 1-32.

24. மணி 1 : 1-10.

விட்ட தாமதாத்திரத்தால் அவனுக்குண்டான் துன்பத்தை, இந்திரனேவலால் ஒரு பூதம் வந்து அவனுக்கு ஒரு மந்திரம் உபதேசித்துப் போக்கி அவ்விருளிலிருந்து அவனைக் காத்து, அந் நகரில் நாளங்காடியில் தங்கி அந் நகரைக் காவல் செய்வதாயிற்று.[25] இந்திரவிழா நடைபெறாது தடைப்படுமானால் அந் நாளங்காடிப் பூதம் நகரத்தவர்க்கு இடும்பை செய்வதாகும் என்ற உடன்படிக்கையும் முசுகுந்தனைக் காத்த காலத்தில் ஏற்பட்டது. பொய்யொழுக்கமுடையோரைப் பாசத்தால் பிணித்துப் புடைத்துண்ணும் சதுக்கத்துப் பூதமும், இந்திர விழாவை மறந்தால், அந்த நகரத்தை விட்டு நீங்கிவிடும்[26] என்ற விதியும் ஏற்பட்டது.

இங்ஙனம் சம்பாபதித் தெய்வமும், நாளங்காடிப் பூதமும், சதுக்கத்துப் பூதமும் காவல் புரியச் சோழ நாட்டின் பழம் பெரு நகரமாய்த் திகழ்ந்த காவிரிப்பூம்பட்டினம் உலகிற்கே சிறந்த முதலிடமாகத் திகழ்ந்திருந்தது எனின், அது மிகையாகாது. இங்கே ஆண்டுதோறும் நடைபெற்றுவந்த இந்திர விழா, நாவலந்தீவிற்கே சாந்தி யளிப்பதாகும் என்ற பொருண்மையில், அது **தீவகச் சாந்தி**[27] என்றே வழங்கப்பட்டது. இந் நகர மன்னவன் **உலக மன்னவன்**[28] என்றே அழைக்கப்பட்டான். இந் நகர அம்பலம் **உலக அறவி**[29] என்றே ஏத்தப்பட்டது. இந் நகர மதில்வாயில் **உலக இடைகழி**[30] என்றே சிறப்பித்துக் கூறப்பட்டது.

ஓர் ஊர் தோன்றுங் காலத்து அதற்கு இன்றியமையாத தேவையாக உடன் தோன்றற்பாலது, இறந்தோரை அடக்கம் செய்வதற்கு இடமாகிய இடுகாடாகும். இந்த நகரத்தின் இடுகாட்டின் சிறப்பினை மணிமேகலைக் காப்பியத்தால் அறியலாம். இந்த மூதூரின் இடுகாடு மிகமிகப் பெரியது. சக்கரவாளக் கோட்டம் என்று அறிவுடையோரெல்லாரும் இதனைச் சிறப்பித்துக் கூறுவர். ஒரு காளி கோட்டம் இங்கே உண்டு. இன்னின்னார், இன்னின்ன சாதிசமயத்தினர், இன்னின்ன இடங்களில் அடக்கம் செய்யப்பட்டுள்ளனர் என்பதை விளக்கிப் பற்பல கோட்டங்கள் இங்கே திகழ்ந்தன. மயானத் தெய்வங்கள் உறையும் தூண்கள் பல இங்கே உண்டு. துறவிகளைத் தொழுவோர் ஓசை, பிணங்களை அடக்கம் செய்ய வருவோர் ஓசை, நரிகளின் கூக்குரல் ஓசை, செத்தோரை அழைக்கும் கோட்டான்களின் ஓசை முதலியன இரவும் பகலும் இங்கே கடலொலிபோல் முழங்கிக்

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25. மணி: 1 : 19-22.
26. மணி: 1: 23-24.
27. மணி: 1 : 35; 2: 1-3.
28. மணி: 3 : 46.
29. மணி: 7 : 93; 17: 78, 86.
30. சிலப்: 10 : 27

கொண்டிருக்கும். பேய்கள் வாழும் வாகை மன்றம், பறவைகள் தங்கும் வெள்ளில் (விளா) மன்றம், காபாலிகள் உறையும் வன்னி மன்றம், விரதத்தால் இளைத்த உடம்பையுடையராய்க் கழிந்தோரிடுதலைகளை மாலையாகக் கட்டுவார் வாழும் இரத்தி (இலந்தை) மன்றம், பிணங்களைத் தின்போர் வாழும் வெள்ளிடை மன்றம் என்ற ஐவகை மன்றங்கள் இங்கே உண்டு. ஊழ்வினால் மாண்டாரை எத்தெய்வமும் மீட்டல் முடியாது என்பதைக் கோதமை என்பாளுக்கு மெய்ப்பிக்கச் சக்கரவாளக் கோட்டத்துத் தெய்வங்களையெல்லாம் சம்பாபதித் தெய்வம் அழைக்க, அத் தெய்வங்களெல்லாம் வந்து உண்மை உணர்த்தியதற்குச் சான்றாக, இங்கே, உலகின் நடுவேயுள்ள மேரு மலையும், அதைச் சூழ்ந்த ஏழு மலைகளும், நான்கு பெருந் தீவுகளும், மற்ற இட விசேடங்களும் ஆகிய இவற்றைப் புலப்படுத்தி ஆங்காங்கு உறைபவருடைய உருவங்களையும் மயன் என்பான் அமைத்து வைக்க, இவ் விடுகாடு சூழ்ந்த இடம் சக்கரவாளக் கோட்டம் என அழைக்கப்படுவதாயிற்று என்று மணிமேகலைக் காப்பியம் கூறுகின்றது.[31]

இடுகாட்டின் சிறப்பே இத் தகையது ஆயின், நகரின் சிறப்புச் சொல்லாமலே விளங்கும் அன்றோ!

எட்டுத் தொகை நூல்களுள் சில பாடல்களும், பத்துப் பாட்டில் பொருநராற்றுப்படையும் பட்டினப்பாலையும், காவியங்களுள் சிலப்பதிகாரமும் மணிமேகலையும் காவிரிப்பூம்பட்டினத்தின் சிறப்புக்களை விரிவாக உணர்த்துவன. அவற்றில் திளைப்பார் அப்பட்டினத்தைத் தம் மனக்கண்முன் கண்டு களிப்புறுவர். அவ்வாறு திளைத்துக் களிப்புற்றோர், காவிரியின் ஆற்று முகத்துறையை நேரிற் சென்று காண விழைவு பெறுகிரார்; ஆனல், அங்கே சென்று இன்றைய காவேரிப் பட்டணத்தைக் கண்டதும் மனமுடைந்து அலமருவர்.

காவிரியாறு கடலொடு கலக்கும் இடத்தில் கவின் பெற்று இலங்கியது காவிரிம்பூம்பட்டினம் எனக் கூறினோம். ஆனல் காவிரிப்பூம்பட்டினம் என்ற பெயர், பண்டைய இலக்கியங்களில் யாண்டும் காணப்படாதது ஒரு புதுமையாகவே இருக்கிறது. மூதூர்,[32] பேரூர்,[33] பெருநகர்,[34] பட்டினம்,[35] புகார்,[36] பூம்புகார்,[37] காவிரிப் பட்டினம்,[38]

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31. மணி : 6.
32. மணி : 9 : 53.
33. மணி : 7 : 26.
34. மணி : 22 : 102.
35. பட்டினப் : 218.
36. சிலப். 20 ; 56; பதிற, 73. அகநா : 110 : 4; 181 : 22.
37. சிலப். 1 : 10.
38. மணி. 28 : 315.

காவிரிப் படப்பைப் பட்டினம்,[39] காவிரிப் படப்பை நன்னகர்[40] என எத்தனையோ வகையாக இத்தொன்னகர் இலக்கியங்களில் குறிக்கப் பட்டுள்ளது. இப் பெயர்களெல்லாம் குழைந்து செம்பாகாகித் திரண்ட தீஞ்சுவைக் கட்டியே காவிரிப்பூம்பட்டினம் என்ற சீரிய பெயர் என்று கூறலாம். இலக்கியங்களில் இப் பெயர் யாண்டும் இல்லையென்றாலும், சான்றோர் வழக்கில் இப் பெயரே நிலவிற்று என்பது தேற்றம். காவிரிப் படப்பைப் பட்டினம், காவிரிப் படப்பை நன்னகர் என்ற பெயர்கள் மிக மிக நீளமான பெயர்களாக இருத்தலால், அவை இலக்கியங்களிலேமட்டும் நின்றொழிய, ஏனைய பெயர்களுள் இந்த நகரத்தை ஒருதலையாகக் குறிக்கும் பட்டினம், பூம்புகார், காவிரிப் பட்டினம் என்பன பொதுவாக மக்கள் வழக்கில் வழங்க, பொது மக்கள் வழங்கிய இவற்றின் சிறப்பனைத்தையும் புலப்படுத்தும் ஒரு பெயர் நாடி, அறிவு சான்ற சங்கப் புலவர்கள், காவிரிப்பூம்பட்டினம் என்ற பெயர் கண்டனர் என்று துணியலாம். இதற்குச் சான்று இல்லாமலில்லை. ஊரடுத்து வழங்கும் பெயர்களாகச் சங்கப் புலவர்கள் ஐவர் பெயர் **காவிரிப்பூம்பட்டினத்துக் கந்தரத்தனார்,**[41] காவிரிப்பூம்பட்டினத்துக் காரிக் கண்ணனார்,[42] காவிரிப்பூம் பட்டினத்துச் செங்கண்ணனார்,[43] காவிரிப்பூம்பட்டினத்துச் சேந்தன் கந்தன்,[44] காவிரிப்பூம்பட்டினத்துப் பொன் வாணிகனார் மகனார் நப் பூதனார்[45] என வருவனவற்றில், காவிரிப்பூம்பட்டினம் என்ற வடிவம் மாட்சியுடன் காட்சியளிக்கின்றது. ஈதொரு சான்றே அமையும் இப் பட்டினம் புலவர் புக்கிலாய், அவர் பாடும் புகழுடையதாய் இலங்கியது என்பதை உணர்த்துதற்கு.

ஆறு கடலுடன் கலக்கப் புகுமிடத்திற்குப் **புகார்**[46] என்பது பெயர். **புகுந்து ஆர்தல் உறும் இடம் புகார்** ஆகும். பொருந்துதல், நிறைதல், கூடுதல், தங்குதல், ஒலித்தல், ஒத்தல் என எத்தனையோ பொருள்களில் ஆர்தல் என்ற சொல் வழங்கும். பல இடங்களினூடு புகுந்து ஓடிக்கொண்டேயிருந்த ஆறு, இனி ஓடி இளைக்க வேண்டாது, கடலோடு பொருந்திக் கூடி நிறைந்து அமைந்துவிடும் இடத்தைக் குறிக்கும் புகார் என்னும் தீந்தமிழ்ச் சொல்லின் சுவை தெவிட்டொணாத இன்பச் சுவையாகும். ஒவ்வோர் ஆறும் கடலுடன் கலக்கப் புகுமிடம் புகார் எனவேபடும். ஆனல், காவிரியாறு கடலொடு கலக்கும் இடமே சிறப்புப் பற்றியும், தலைமை பற்றியும் **புகார்**

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39. சிலப். 15 : 151.
40. மணி. 25 : 16.
41. குறுந். 342.
42. அகநா. 107, 123, 285; நற். 237; குறுந். 297; புறநா. 57, 58, 169, 171, 353.
43. அகநா. 103, 271; நற். 389.
44. குறுந். 347.
45. முல்லைப் பாட்டு.
46. பட்டினப். 173.

என்றும், பொலிவுடைமை பற்றிப் பூம் புகார் என்றும் வழங்கப் படுவதாயிற்று. "பூவெனப் படுவது பொறிவாழ் பூவே" எனப் பட்டது போலவே, "புகார் எனப் படுவது காவிரிப் புகாரே" என்று சிறப்பிக்கப்பட்டது போலும்! இங்கே, கோவலன் கண்ணகி என்ற இவர்களுக்கு நிகழ்ந்த நிகழ்ச்சிகளைக் கூற இளங்கோவடிகள் அமைத்துக்கொண்ட சிலப்பதிகாரப் பகுதிக்கு அவர் **புகார்க் காண்டம்** என்றே பெயரிட்டிருப்பது, புகார் என்னும் சொல் காவிரிப் புகார் ஆகிய காவிரிப்பூம்பட்டினத்தையே குறித்த தென்பதற்குத் தக்க சான்ருகும். மேலும் அவர், சிலப்பதிகாரக் காப்பியத்தின் தொடக்கத்தில் திங்களும் ஞாயிறும் போற்றித் தலை நகரைப் பின் போற்றப் புகுந்து, 'பூம்புகார் போற்றுதும், பூம்புகார் போற்றுதும்' என்று கூறியிருப்பதும் காண்க.

"சோழர் குடி தோன்றியபோதே உடன் தோன்றியது; உலகில் ஓங்கிப் பரந்து புகழ் பெறுவது; பழங்குடிகள் நிலையாக வாழப்பெற்றுள்ளது; யாதுகருதியும தன்னை விட்டு வேற்றிடத்திற்குச் சென்று தங்கும்படி குடிகளைச் செய்யாதது; பாண்டி நாட்டுத் தலை நகர் மதுரை, சேர நாட்டுத் தலை நகர் வஞ்சி என்பவற்ருேடு சோழ நாட்டுத் தலைநகர் புகார் என்று பொதுவாக எண்ணப்படாது, அவற்றிலும் சிறந்து விளங்குவது" என்ற பல சிறப்பியல்புகளை உணர்த்த வந்த இளங்கோவடிகள்,

"பூம்புகார் போற்றுதும் பூம்புகார் போற்றுதும்
வீங்குநீர் வேலி உலகிற் கவன்குலத்தோடு
ஓங்கிப் பரந்தொழுக லான்"[47]

என்றும்,

"பதிஎழு வறியாப் பழங்குடி கெழீஇய
பொதுவறு சிறப்பின் புகார்"[48]

என்றும் புகாரைக் குறித்துப் பாடியிருக்கும் அடிகள் பலமுறை இசையோடும் பாடி இன்புறத்தக்கன.

"உலகம் திரியா ஓங்குயர் விழுச்சீர்ப்
பலர்புகழ் மூதூர்"[49]

என்று அணுவைத் தொளைத்து எழுகடலைப் புகட்டிக் குறுகத் தறித்து வைத்தாலொப்பச் சில சொற்களால் தொன்மை சான்ற நன்னகரான புகாரின் சிறப்புக்க ளெல்லாவற்றையும் வடித்துத் தந்திருக்கின்ருர், மணிமேகலை ஆசிரியரான சாத்தனுர் எனனும் மாண்புடைப் புலவர்.

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47. சிலப். 1 : 10-12. 48. சிலப். 1 : 15-16. 49. மணி. 1 : 1-2.

கணவனை, ஓராது கொலைப்படுத்திய கயமைத் தன்மையை எடுத்துக்கூறிப் பாண்டியனைத் தெருட்ட முற்பட்ட பத்தினித் தெய்வமாய கண்ணகி, அவன்முன கண்ணீருங் கம்பலையுமாய்க் கோபத்தோடும் கொதித்து நின்ற காலையில், பாண்டியன்,

"நீர்வார் கண்ணை எம்முன் வந்தோய்
யாரை யோநீ மடக்கொடி யோய்"[50]

என்று கேட்டதற்கு, "இன்னான் மனைவி; இன்னதற்கு வந்தேன்" என்று கூறவேண்டுவதே பொருந்துவதாகும். ஆனால் அவ்வளவு மட்டும் கூறி அமைய விரும்பாது, புகாரைத் தலைநகரமாகக் கொண்டு ஆண்ட புகழ்மன்னர்தம் சிறப்பொடு, புகாரின் சிறப்பையும் எடுத்துக் கூறிப் பின்னர்த் தன்னைப் பற்றியும் தன் வழக்கைப் பற்றியும் கூறியிருப்பது நோக்குமிடத்து, அவள் காலத்தில் புகார் எவ்வளவு மதிப்புடைய நகரமாக இருந்திருக்க வேண்டும் என்பதை உள்ளங்கை நெல்லிக்கனியெனக் காட்டும் சான்றாகும். அவள் கூறும் பதில் :

"தேரா மன்னா செப்புவ துடையேன்,
எள்ளறு சிறப்பின் இமையவர் வியப்பப்
புள்ளுறு புன்கண் தீர்த்தோன் அன்றியும்,
வாயிற் கடைமணி நடுநா நடுங்க
ஆவின் கடைமணி உகுநீர் நெஞ்சுசுடத் தான்தன்
அரும்பெறற் புதல்வனை ஆழியின் மடித்தோன்
பெரும்பெயர்ப் புகார்என் பதியே"[51]

என்பது. புகார் என வாளாது கூறாது பெரும்பெயர்ப்புகார், மிக்க புகழினையுடைய புகார், என்று கூறியிருப்பதும், அத் தகைய புகழ் எய்துவதற்குக் காரணம் கூறுவாள் போன்று, "ஒரு புறவின் உயிரைக் காக்கும் பொருட்டுத் தன் உடலையே பருந்திற் களித்த சிபி என்னும் சோழன் வீற்றிருந்து ஆளப்பெற்றது ; ஓர் ஆவின் கன்றினை அறியாது தேர்க்காலில் அகப்படுத்திய தன் மகனைப் பழிக்குப்பழி வாங்கும் பொருட்டு அதே தேர்க்காலில் இட்ட மனுச் சோழன் வீற்றிருந்து ஆளப்பெற்றது ; யான் என்ற பற்றிலிருந்து நீங்கியவரும், எனது என்ற பற்றிலிருந்து நீங்கியவரும் அரசர்க ளாக இருந்து ஆளப்பெற்றது ; ஆகவே பெரும்பெயர்ப் புகார் என்று சிறப்பிக்கப்படுவது: அத் தகைய புகாரே என் பதி" என்ற பொருளெல்லாம் தோன்றக் கூறியிருப்பதும், உயர்ந்தோரால் புகார் பெற்ற சிறப்பு ், புகாரால் அவ் வுயர்ந்தோர் பெற்ற சிறப்பும் விளங்க உணர்த்துவனவாகும்.

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50. சிலப். 20 : 48-94. 51. சிலப். 20 : 50-56.

"யான்எனது என்னும் செருக்கறுப்பான் வானோர்க்கு
உயர்ந்த உலகம் புகும்"[52]

என்றார் பொய்யில் புலவராய வள்ளுவப் பெருந்தகையார். இக் குறளுக்கு இலக்கியமாகச் சிபி, 'யான்' என்ற செருக்கற்றானாகவும், மனு, 'எனது' என்ற செருக்கு அற்றானாகவும் இருந்தமையைக் காட்டி, அத தகையார் வீற்றிருந்த இடமான புகார், வானுலகினும் மேம்பட்டது என்பதைக் கண்ணகி விளக்கினாள் என்றால் அது சாலவும் பொருந்துவதாகும் என்னலாம். இந்த இருவரையும் உள்ளத்தில் கொண்டேபோலும் இளங்கோவடிகள், "உயர்ந்தோர் இருந்து ஆண்டாராக, அவர் வழி உயர்ந்தோர் இருத்தலினால், பொதியில் இமயம் என்பன போன்று, ஈடெடுப் பில்லாப் புகாரும் என்றும் அழியாது நிலைநிற்கும் என்று முற்றிய கேள்வியால் முழுதுமுணர்ந்த பெரியோர் கூறுவர்" என்ற பொருள்படத் தாம் தொடங்கிய காப்பியத்தின் முதலிலேயே உணர்த்திச் சென்றுள் ளார்:

"பொதியி லாயினும் இமயம் ஆயினும்
பதியெழு வறியாப் பழங்குடி கெழீஇய
பொதுவறு சிறப்பின் புகாரே ஆயினும்
நடுக்கின்றி நிலைஇய என்ப தல்லதை
ஒடுக்கம் கூறார் உயர்ந்தோர் உண்மையின்
முடித்த கேள்வி முழுதுணர்ந் தோரே"[53]

என்ற அடிகள் உணர்த்தும் உண்மை, உண்மையுணர்த்தவே தோன்றியுள்ள பலப்பல நூற்றுக் கணக்கான நுண்ணூல்கள் வடித்து உணர்த்தும் பொருளின் சாரமாகும் இவ் வுண்மையைப் புகார் என்னும் புனித நகரில் வைத்தனறி, வேறு வகையாக உணர்த்த அடிகள் உள்ளம் எங்ஙனம ஒருப்படும்? புகாரின் சிறப்பை இதனைவிட மிகுதியாக யாங்ஙனம எடுத்துக் கூறுவது? கூறவும் வேண்டுங்கொல்?

புகார்களுள் சிறந்த புகார் ஆன இந் நகர், பட்டினங்களுள் சிறந்த பட்டினமாகவும் கூறப்பட்டுள்ளது. கடற்கரையைச் சார்ந்த பேரூர்கள் **பட்டினங்கள்**[54] எனவும், அவற்றின் உட்பகுதிகளும் சிற்றூர்களும், **பாக்கங்கள்**[55] எனவும் **பற்றுக்கள்** எனவும் வழங்கும். **பற்றுக்கள்**, மொழியிலக்கண அமைதி கொண்டு, **பட்டுக்கள்** என்றோ, **பேட்டைகள்** என்றோ திரிந்தும் வழங்கும். காயல் பட்டினம், குல சேகர பட்டினம், தேவ பட்டினம், அதிராம பட்டினம், நாகப் பட்டி

52. திருக். 349.
53. சிலப். 1 : 14-19.
54. சிறுபாண். 153 ; பெரும்பாண் : 336.
55. பொருந. 210.

னம், சென்னைப் பட்டினம், மசூலிப் பட்டினம் முதலிய எத்தனையோ பட்டினங்கள் நம் பாரத நாட்டின கீழைக் கடற்கரையைச் சார்ந்த பேரூர்களாக இன்றும் உள்ளன. பட்டினம் திரிந்து, இப்போது பட்டணம் என்றே அவை வழங்குகின்றன. இனிச் சென்னைப் பட்டினத்தின் உட்பகுதிகளாகச் சேப்பாக்கம், புரசைபாக்கம், கீழ்ப்பாக்கம், நுங்கம்பாக்கம் முதலிய பாக்கங்களும, திருவேட்டீச் சுரன் பேட்டை, இராயப் பேட்டை, தண்டையார்ப் பேட்டை, வண்ணாரப் பேட்டை, கோமளீச்சுரன் பேட்டை, சிந்தாதிரிப் பேட்டை முதலிய பற்றுத் திரிந்த பேட்டைகளும, சேத்துப்பட்டு, புதுப் பட்டுப் போன்ற பற்றுத் திரிந்த பட்டுக்களும் இன்றும் இருக்கக் காண்கின்றோம்.

கடற்கரைப் பேரூர்கள் எல்லாம் பட்டினங்கள் எனவே கூறத் தகுவனவேனும், அவற்றுள் ஒன்றற்கொன்று வேறுபாடு காட்ட அவை அடைமொழிகள் கொடுத்து வழங்கப்படுகின்றன. ஆனால், காவிரி கடலொடு கலக்கும் இடத்தில் அமைந்த கடற்கரைப் பேரூரோ அடைமொழியின்றிப் பட்டினம் எனவே அழைக்கப்படுவதாயிற்று. 'பட்டினம எனப்படுவது காவிரிப் பட்டினமே' என்று பண்டையோரால் கருதப்பட்டுவந்தது. இக் காலத்தில் பட்டணம் என்றால் அது சென்னைப்பட்டணத்தையே குறிப்பது போன்று, பண்டைக்காலத்தில் பட்டினம் என்றால் அது காவிரிப் பூம் பட்டினத்தையே குறித்துவந்தது. பட்டினத்துப் பிள்ளையார் என்பார் காவிரிப்பூம் பட்டினத்தைச் சார்ந்தவர் என்பது யாவரும் அறிந்த தொன்றன்றோ!

பத்துப் பாட்டில் வரும் ஒரு பாட்டுப் **பட்டினப்பாலை**. ஒரு தலைவன் தன் நெஞ்சை நோக்கி, 'பட்டினத்தையே எனக்கு உரித்தாய்ப் பெறுவேனாயினும் தலைவியைப் பிரிந்து வாரேன்' என்று கூறும் பாலை உரிப் பொருள் அமைந்த பாட்டிற்கு அதைப் பாடிய **கடியலூர் உருத்திரங்கண்ணனார்** என்ற புலவர் பட்டினப் பாலை என்றே பெயர் சூட்டினார். சிறப்புடைய பொருள்களுள் தலைசிறந்த சிறப்புடைய பொருளை ஒருவன் பெறக்கூடு மென்றால், மற்றெல்லாவற்றையும் அவன் கைவிடவும் துணிவான். பட்டினம் எனப்பட்ட காவிரிப்பூம் பட்டினம் ஏனைய பட்டினங்கள் எல்லாவற்றையுமவிட, ஏன், மற்றெல்லா நகரங்களையும்விட, தலை நகரங்களையும் விடச் சிறந்த நகரமாகத் திகழ்ந்தபடியால்தான், 'பட்டினத்தையே பெறுவதாயினும் (தலைவியைப் பிரிந்து) வாரேன்' என்று தலைவன் கூறியுள்ளான். புகார் எனவும் பட்டினம் எனவும் சிறப்புப்பற்றி வழங்கிய சோழ நாட்டுத் துறைமுகத் தலைநகரான காவிரிப்பட்டினம் அல்லது காவிரிப்பூம்பட்டினம் அக் காலத்துப் பெற்றிருந்த பெருஞ் சிறப்புக்கள் பலப் பலவாகும்.

இப் பட்டினத்தின் கடற்கரை யோரமாக அமைந்திருந்த பகுதி **மருவூர்ப் பாக்கம்**[56] என்றும், அகநகராக அமைந்திருந்த பகுதி **பட்டினப் பாக்கம்**[57] என்றும், இந்த இரண்டு பாக்கங்களுக்கும் இடையே இருந்த பெருவெளி, சிறப்புடைய வாணிகத் தலமாகிய **நாளங்காடி**[58] என்றும் வழங்கிவந்தன. இந்த நாளங்காடியில்தான் முசுகுந்தனுக்கு உதவி புரிந்த பூதம் உறைந்து **நாளங்காடிப் பூதம்** என்னும் பெயர் பெற்றுத் துலங்கியது.

நிலா முற்றமும், சிறந்த அணிகலன்கள் பெய்த அறைகளும், மான்கண்கள்போற் கோணங்கள் செய்த காற்றியங்கும் வழிகளாகிய சாளரங்களும் உள்ள மாளிகைகள் பல **மருவூர்ப் பாக்கத்தில்** உண்டு. கடற்கரை ஓரமாகக் கண்ணைக் கவரும் அழகுடைய யவனர் இருப்பிடங்களும், வாணிகத்தின் பொருட்டுப் பல நாடுகளிலிருந்தும் வந்தோர் கலந்துறையும் இருப்பிடங்களும் விளங்குவன. வண்ணம் சுண்ணம், சந்தனம், பூ, புகைக்கும் பொருள்களான அகில் முதலியன, நறுமணப் பொருள்கள் முதலியன விற்போர் திரியும் நகர வீதிகளும், பட்டுநூலாலும், மயிராலும், பருத்தி நூலாலும் நுட்பமான தொழிற்றிறங்களால் ஊசிகொண்டு பிணிக்கும் பட்டுச்சாலியர் இருப்பிடங்களும், ஆடைகளும், பவளமும், சந்தனமும், அகிலும் குற்றமற்ற முத்தும், ஏனைய மணிகளும், பொன்னும், ஆகிய இவைகள் இவ்வளவின என்று அளந்து முடிவு காணப்படாத பல வளங்களும் தலைமயங்கிய அகன்ற இடத்தையுடைய பெருந் தெருக்களும், முதிரை முதலிய பண்டத்தோடு எண்வகைக் கூலமும் குவித்து விற்கும் கூலக் கடைத் தெருக்களும், பிட்டு வாணிகரும், அப்ப வாணிகரும, கள்விற்பாரும், மீன் விற்பாரும், உப்பு விற்பாரும், வெற்றிலை விற்பாரும், பஞ்சவாசம் விற்பாரும, பலவகை ஆட்டின் இறைச்சி விற்பாரும், எண்ணெய் விற்பாரும செறிந்திருக்கும் இருப்பிடங்களும, வெண்கலக் கனனர், செம்பு செய்வார், மரத்தை அறுத்துத் தொழில் செய்யும் தச்சர், வலிய கையையுடைய கொல்லர், சித்திரக்காரர், சுதையால் பாவை செய்வார், பொன் கலத் தட்டார், மாணிக்கத்தில் இழைப்புப் பணிசெய்வார். தையற்காரர், தோல்கொண்டு பணி செய்யும் செம்மார், துணியாலும் கெட்டியாலும் பலவகையான உருக்கள் செய்யும் பணியாளர், குழல் யாழ் முதலியன கொண்டு பண்ணும் திறனும் அறிந்துபாடும் பாணர், மற்றும் சிறு கைத்தொழில் பல செய்வார் முதலியவர் இருப்பிடங்களும் அங்கே நிறைந்திருப்பன. சுருங்கக்கூறின், தொழிலும் வாணிகமும் செய்வார் அனைவருடைய இருப்பிடங்களும் அமைந்தது **மருவூர்ப் பாக்கம்**.[59]

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56. சிலப். 5: 39.

57. சிலப். 5 : 58.

58. சிலப். 5 : 63.

59. சிலப். 5 : 1-39.

பட்டினப்பாக்கம், மன்னவன் அரண்மனை அமைந்த இடம். அரண்மனையைச் சுற்றி அரச வீதிகளும், கொடியணிந்த தேரோடும் வீதிகளும், பெரிய குடிப்பிறப்பையுடைய வணிகர்களுடைய மாடங்களையுடைய தெருக்களும், காணியாளர்களாகிய உழவர்களோடு சிறந்த கொள்கையையுடைய மருத்துவ நூல் வல்லவரும், சோதிடர்களும், வேற்றுமை தெரிந்த முறைமைகளோடு இருக்கும் இருப்பிடங்களும், வேகடி வேலை செய்வார் வளையை அறுத்து அணிகள் செய்வார் வாழும் அகன்ற பெருவீதிகளும், நின்றேத்தும் சூதர், இருந்தேத்தும் மாகதர், வைதாளியாடுவார், நாழிகைக் கணக்கர், சாந்திக் கூத்தர், காமக்கிழத்தியாராகும் பரத்தையர், ஆடற்கூத்தியர், நாட் பரத்தையர், ஏவற்சிலதியர், குயிலுவர், படையெடுப்பு, திருமணம், திருவிழா இவற்றிற்கு வாசிக்கும் வாத்தியக்காரர், நகைப்பூட்டும் வேழம்பர் முதலியோர் வேறுவேறு தங்கியிருக்கும் இருப்பிடங்களும், பரிசெலுத்துவார், யானை இயக்குவார், தேர் ஓட்டுவார், காலாட் படையியக்கும் படைத் தலைவர் நெருங்கியிருக்கும் பரந்த இருப்பிடங்களும் பொருந்தியது **பட்டினப்பாக்கம்**.

இந்த இரண்டு பாக்கங்களுக்கும் இடையே சோலைகளின் மரங்களே கால்களாகக் கொண்டு கட்டப்பட்ட கடைகளையுடையது **நாளங்காடி** என்னும் கடைத் தெரு. இங்கே பண்டங்களை விற்போர் ஓசையும், கொள்வோர் ஓசையும் இடையறாது நிலை பெற்றிருக்கும். இந்த நாளங்காடித் தெருவில்தான் இந்திரவிழா முதலிய சிறப்புக்களைச் செய்யுங் காலத்தில் இரு பாக்கத்தாரும் ஒன்று கூடுவர். இந்திரவிழாக் காலத்தில் நாளங்காடிப் பூதத்திற்கு மறக்குடிப் பெண்டிர் பூவும் பொங்கலும் சொரிந்து குரவையாடி மன்னவனை வாழ்த்துவர். மருவூர் மருங்கின் மறங்கெழுவீரரும், பட்டின மருங்கின் படை கெழுமாக்களும் முந்தச் சென்று 'வெந்திறல் மன்னற்கு உறும் இடையூற்றை ஒழித்து வெற்றிதருக' என முரசு முழங்க அதற்கு உயிர்ப்பலி ஊட்டுவர். கரிகால் வளவன் வடக்கே படையெடுத்துச் சென்று வடநாட்டரசர்கள்பாற் பெற்ற வெற்றிச் சின்னங்களாகிய முத்துப் பந்தர், பட்டி மண்டபம், தோரணவாயில் இவை ஒருங்குடன் கூடிய **மண்டபத்திலும்**, திருட வருவாரை அகப் படுத்தும் **வெள்ளிடை மன்றத்திலும்**, பிறவி நோய்களை மாற்றும் **இலஞ்சி மன்றத்திலும்**, நஞ்சு போக்கும் **நெடுங்கல் மன்றத்திலும்**, தீவினையாளரைப் புடைத் துண்ணும் **பூதசதுக்கத்திலும்**, அரசன் கொடுங் கோன்மையையும் அறங்கூறவையத்தார் கோட்டத்தையும் நாவாற் கூறாது கண்ணீர் உகுத்து வெளிப்படுத்தும் பாவை மன்னும் **பாவை மன்றத்திலும்** பலிகள் இடப்படும். இந்திரன் கோயில், சிவ பெருமான் கோயில், பலராமன் கோயில், நெடுமால் கோயில் பிற தேவர்கள் கோயில் அனைத்திலும் ஓமமும் பூசையும் நிகழும். யாழ்ப்

பாணர், பாடற்பாணர் இசை ஒருபக்கம் சிறந்து திகழும். அறவோர் பள்ளி முதலிய இடங்களில் அற நெறிப் பேருரைகள் நிகழும. ஐம் பெருங் குழுவும, எண்பேராயமும, அரசகுமரரும், பரதகுமரரும, களிறு தேர் புரவிகளை யூர்ந்து வந்து, மன்னனை வாழ்த்தி, காவிரிப் புனலைப் பொற்குடங்களிற் கொணர்ந்து, சிறப்பாக இந்திரனுக்கு நீராட்டுவர்.[60] இவை யெல்லாம் **சிலப்பதிகாரத்தால்** சிறப்பாக உணர்த்தப் பெற்றவை.

பத்துப் பாட்டுள் ஒன்றாய **பட்டினப்பாலை** மேற்கூறிய சிறப்புக் களோடு பிற சிறப்புக்களை உணர்த்துகின்றது. காவிரியின் இரு மருங்கும், பட்டினத்தில் விளைக்கும் உப்பினை ஏற்றிக் கொண்டுபோய் உள் நாட்டில் நெல்லுக்கு மாற்றி வரும் படகுகள் பந்தியில் கட்டப் படும் குதிரைகள்போல் தறிகளில் பிணிக்கப் பட்டிருக்கும்.[61] சோலைகளும், பொய்கைகளும், ஏரிகளும் பட்டினத்தில் அளவற்றன உண்டு. சோறுக்கும் சாலைகள் பலப்பல அங்கே உண்டு. அவற்றில் சோறு வடித்த கஞ்சி ஆறுபோல் பாயும். ஏறுகள் ஒன்றோடொன்று பொருதலால், கஞ்சி சேறு ஆகும். தேர்கள் ஓடுதலால் சேறு தூளியாகும். பின், அத் தூளி எழுந்து பரந்து சித்திரங்கள் எழுதப் பெற்ற வெண்ணிற மாளிகைகளைப் புழுதிபடிந்த யானைகளைப் போல அழுக்கேறப் பண்ணும்.[62]

நெருங்கியிருக்கும் தேவாலயங்களில் பறக்கும் கொடிகளும், அங்காடிகளில் பறக்கும் கொடிகளும், ஆசிரியர்கள் வாது செய்யத் தூக்கிக் கட்டிய கொடிகளும், பண்டம் ஏற்றிவரும் நாவாய்களின் பாய்மரங்களின்மீது ஏற்றப்பட்ட கொடிகளும், கள்ளுக் கடைகளில் கட்டப்பட்ட கொடிகளும் ஞாயிற்றின் கிரணங்கள் நுழைய மாட்டாத படி செய்யும். கடலிற் காற்றால் வந்த புரவிகளும்,வடமலையிற் பிறந்த சாம்பூநதம் எனனும் பொன்னும, பொதியிலிற் பிறந்த சந்தனமும் அகிலும், தென் கடலிற் பிறந்த முத்தும், கங்கையில் உண்டாகிய பொருள்களும், கடாரம் என்னும் பர்மாவிலிருந்து வந்த பொருள் களும், சீமை எனப்படும் அயல் நாடுகளிலிருந்து வந்த கருப்பூரம், பனிநீர், குங்குமம முதலிய பொருள்களும் அளந்து கூற முடியாத அளவில் அங்கே குவிந்திருப்பன. கலங்கரை விளக்கம் கடலிற் செல்லும் கப்பல்கள் வழிதடுமாறிவிடாதபடி உயர்ந்து நின்று அவற்றிற்குக் கரையிருக்கு மிடத்தைக் கரையாது கரைந்து விளக் கிக் கொண்டிருக்கும். சிறப்பாக வாணிகத் தொழில் இடைவிடாது நடைபெறும் பெருவாணிகத்துறையாக அஃது இருந்தது.[63] கொள்

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60. சிலப். 5 : 40-58.
61. பட்டினப். 29-32.
62. பட்டினப். 43-50.
63. பட்டினப். 159-301.

வதும் மிகை கொள்ளாமல், கொடுப்பதும் குறை கொடாமல், இலாபத்தை வெளிப்படையாகக் கூறி விற்கும் பண்பாட்டினை யுடையவர் பட்டினத்துறைந்த வணிகர்.

இவ்வாற்றால் காவிரிப்பூம்பட்டினம் ஒரு சிறந்த பெரிய தலை நகரம் என்ன என்னவெல்லாம் பெற்றுத் திகழ வேண்டுமோ அன்ன அன்ன அனைத்தும் ஒரு சிறிதும் குறையாது பெற்று உலகினர் கண்ணையும கருத்தையும் ஒருங்கே கவர்ந்து திகழ்ந்திருந்ததென்பது வெளிப்படை. மேனாட்டு யாத்திரிகர்கள் அனைவரும் நம் நாட்டிற்கு வந்தபோதெல்லாம் இப் பட்டினத்தைக் கண்டு வியந்து போற்றுது மினார். முதல் நூற்றாண்டின் இறுதியில் வந்த கிரேக்க யாத்திரி கரான **தாலமி** இப் பட்டினத்தைக் **காபேரிஸ்** என்று குறித்துப் பாராட்டியுள்ளார்.

இவ்வவளவு சிறப்புமபெற்றிருந்த இந்த மாநகரம், **நாக நாட்டரசன்** மகள் **பீலிவளை** என்பாள்பால் பெற்ற மைந்தனைக் கடல் விபத்திலிருந்து தேடிக் காண, அவளைக் காதலித்த **நெடுமுடிக்கிள்ளி** என்பான் அலைந்து திரிந்து இந்திர விழாவை மறந்தொழிந்தான் என்றும், மணிமேகலா தெய்வத்தின் சாபத்தால் கடல் கோளுக்கு இலக்காகிக் காவிரிப்பூமபட்டினம் அழிந்தது[64] என்றும மணி மேகலைக் காப்பியம் கூறுகின்றது.

புத்த சமயத்தைச் சார்ந்தவராய் உறையூரைத் தமக்கு இருப் பிடமாகக் கொண்டு வாழ்ந்திருந்த **புத்ததத்தர்** என்பார் சங்ககாலத் திற்குப் பின்னும், களப்பிரர் ஆட்சிக்குப் பின பல்லவரும் பாண்டி யரும் தலையெடுத்த காலத்திற்கு முன்னும் வெளியிட்ட **அபிதம் மாவதாராவில்**, 'களப்பிரகுலதிலகன் **அச்சுதவிக்கந்தன்** ஆளுகையில் இவ் வெளியிடு எழுதி முடிக்கப்பட்டது' என்று குறித்துள்ளார். அவர் அதில் 'காவிரிபபட்டினம் பெருமாளிகைகளும பெருஞ் சோலைகளும், பெருஞ் சிறப்புக்களும் நிறைந்தது' என்று எழுதி யுள்ளார். இதனால் கடல் கொள்ளப்பட்டது காவிரிப்பூம்பட்டினம் என்ற மணிமேகலையின கூற்று ஆராய்தற் குரியதாகின்றது.

கடற் பெருக்கால் சோழ மன்னன் வேறிடத்திற்குச் சென்று விட்டான் என்பது உண்மையாகலாம்.[65] ஆனால், அதே காலத்தில் களப்பிரர் எழுச்சி தமிழர் வீழ்ச்சிக்குக் காரணமாயிருந்தது என் பதை மறத்தலாகாது. களப்பிரரிடமிருந்து பல்லவரும் பாண்டியரும விரைந்து விடுதலை பெற்று உய்ந்தனர். சோழர்களோ சிதறுண்டு

64. மணி. 24 : 54-67 ; 25 : 177-200.
65. மணி. 25 : 203-204.

உள்நாட்டில் ஒடுங்கினர். பின்னர் ஒன்பதாம் நூற்றாண்டின் இறுதியில்தான் சோழர் எழுச்சி காணப்படுகின்றது. எனவே, சங்ககாலத்திலும் அதற்கு அடுத்து நிகழ்ந்த காலத்திலும் தனிச் சிறப்புப் பெற்றுத் திகழ்ந்த காவிரிப்பூம்பட்டினம், சோழர் வீழ்ச்சியால் நாளடைவில் சிறப்புக்களை யெல்லாம் சிறிது சிறிதாக இழந்து போக, இப்போது ஒரு சிற்றூராகும் சிறுமையை எய்திற்று என்று கருதலாம். பிற்காலத் தெழுச்சி பெற்ற சோழ மன்னர்கள் உள் நாட்டிலேயே தலைநகர் அமைத்துக்கொண்டு அரசாட்சி செலுத்தினர் ஆதலின், பண்டைத் துறைமுகப் பட்டினத்திற்குப் பழஞ் சிறப்பு ஏற்படுவதற்கு வாய்ப்பே இல்லாது போயிற்று என்று எண்ண இடம் ஏற்படுகின்றது. இடையில் நேர்ந்த குழப்பத்தினால் களப்பிரர் காலத் திறுதியிலோ, பாண்டியர் பல்லவர் அரசிலோ அதற்குச் செல்வாக்கு ஏற்பட முடியவில்லை.

இனி, தெய்வத் தன்மைகள் பலவாகப் பொருந்தியிருந்த அப் பட்டினத்தில் இந்திர விழாவை மறந்தமையால் கடல் கொந்தளிப்பு நேர்ந்திருக்கலாமாயினும், அதனால் காவிரிப்பூம்பட்டினம் முழுதும் அழிந்துவிடவில்லை என்பது மட்டும் தேற்றம். கொந்தளிப்புக் குறைந்ததும் இடம் மட்டும் எஞ்சி நின்றதாக, இடத்தில் எழுந் தோங்கி நிலைபெற்றிருந்த மாடமாளிகைகளும் பிற செல்வங்களும் சிதைந்து மண்ணோடு மண்ணாகப் போய்விட்டிருக்கலாம். தெய்வத்தின் சீற்றமே சோழர்களின் முழுவீழ்ச்சிக்கும் காரணம் என்று கூறினும் அமையும். எனினும், பட்டினம் இருந்த இடம் கூடக் கடலுக்குள் மறைந்தது என்று எவ்வகையாலும் ஏற்கமுடியாது. ஏனெனின், இப்போதுள்ள காவேரிப் பட்டணத்தில் அகப்பட்டுள்ள சில சாசனங்கள் இப்போதுள்ள அவ்விடமே காவிரிப்பூம்பட்டினம் இருந்த இடமாகும் என்பதற்குச் சான்று பகர்கின்றன. எனவே, அவ்விடத்தை முழுதும் அகழ்ந்து காணும் முயற்சியில் அரசாங்கமும் செல்வரும் ஈடுபடுவாராயின், பண்டைப் பெருநகரின் புதை பொருள்களான செல்வங்கள் பலவற்றை அடையலாம் என்பது திண்ணம்.

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ஆழ்வார்பெற்றபேறு

B. R. புருஷோத்தம நாயுடு
ஜூனியர் தமிழ் லெக்சரர்,
சென்னைப் பல்கலைக் கழகம்,
சென்னை.

திருமகள் கேள்வனாய், அடையப்பட்ட எல்லா விருப்பத்தையு முடையனாய், மங்களம் பொருந்திய எல்லா நற்குணங்களையும் உருவமாகவுடையனாயிருக்கிற சர்வேசுவரன், "மாறி மாறிப் பல பிறப்பும்பிறந்து" என்கிறபடியே, தொடர்ந்து வருகிற பிறவிகளிலே தோள்மாறி நித்திய சம்சாரியாய்ப் போந்த ஆழ்வாரை [1] "அடியை யடைந்துள்ளந் தேறி யீறிலின்பத் திருவெள்ளம் யான் மூழ்கினன்" என்று முதலிலே தம் திருவாயால் சொல்ல வல்லராம்படி முதலடியிலே விசேஷ கடாக்ஷஞ் செய்தருளினான். அங்ஙனம் இறைவனால் மயர் வற மதி நலம அருளப் பெற்ற ஆழ்வார், தம் முடைய அநுபவத்தை நான்கு பிரபந்தங்களாக வெளியிட்டருளினார். அவை: திருவிருத்தம், திருவாசிரியம், பெரிய திருவந்தாதி, திருவாய்மொழி என்பன. இவையே "**நான் மறை**" எனப் பெயர் பெறும்.

இவற்றுள், [2] முதல் பிரபந்தமான திருவிருத்தத்தில், எம் பெருமானை அநுபவிப்பதற்கு விரோதியான சம்சார சம்பந்தத்தை அறுத்துத் தந்தருளவேண்டும் என்று விரும்புகிறார். [3] இரண்டாம் பிரபந்தமான திருவாசிரியத்தில், முத்தர்கட்கு இனிமையான தன்னுடைய வடிவழகைக் கலம்பக நன்மாலையைப் பணியாக எடுத்துக்காட்டுமாறு போன்று காட்டிக் கொடுக்கக் கண்டு பூர்ண

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1. 'அடியை யடைந்து உள்ளந்தேறி' என்கையாலே, கர்மங்களைச் செய்து மனம் குற்றமற்று இறைவனையடைந்தவர்களில் வேறுபாடு. 'உள்ளந்தேறி' என்று ஞானத்தைச் சொல்லுகையாலே பிராமாண்யம் தோன்றும். 'ஈறில் இன்பம்' என்கையாலே, சுவர்க்கம் முதலிய இன்பங்களில் வேறுபாடு. 'இருவெள்ளம்' என்கையாலே கைவல்ய இன்பத்திலே வேறுபாடு. 'மூழ்கினன்' என்கையாலே, குமிழிநீர் உண்ணும் போதில் தோன்றும் ஒலியைப் போன்று, இப்பிரபந்தங்களும் பக்தி வழிந்த சொல் என்பது தோன்றும்.
(திருவாய் மொழி. 2.6:8.)

2. "இந்நின்ற நீர்மையினியாமுறாமை" என்று தொடங்கி "அழுந்தார் பிறப்பாம், பொல்லா அருவினை மாய வன் சேற்று அள்ளல் பொய்ந்நிலத்தே" என்று முடித்து, முதலிலும் முடிவிலும் சரீர சம்பந்தத்தின் நீக்கத்தை அருளிச்செய்கையால், இதுவே திருவிருத்தத்துக்கு முக்கியமான கருத்து.

3. "செக்கர் மாமுகிலுடுத்து" முதலிய திருப்பாசுரங்களை நோக்குக.

மாக அநுபவித்தார். [1] மூன்றும் பிரபந்தமான பெரிய திருவந்தாதியில், எல்லையற்ற இனியனான எம்பெருமானை அநுபவிக்கையாலே அதற்குத் தகுதியாக வேட்கை பிறந்து, வேட்கைக்குத் தகுதியாகப் பேசியும் நினைந்தும் தரிக்கிறார். நான்காம் பிரபந்தமான திருவாய்மொழியில், இவருடைய வேட்கைக்குத் தகுதியாக, திருமகள் கேள்வனாய்ச் சமஸ்த கல்யாண குணாத்மகனாய்த் தனக்குத் தகுதியான திவ்விய தேகத்தையுடையனுமாய் ஆபரணங்களால் அலங்கரிக்கப் பட்டவனுமாய்ச் சங்க சக்கரம் முதலிய திவ்விய ஆயுதங்களைத் தரித்தவனுமாய்ப் பரமபதத்திலே ஆனந்தமயமான திவ்விய ஆஸ்தான ரத்தன மண்டபத்திலே பெரிய பிராட்டியாரும் தானும் ஏனைப்பிராட்டிமாருங் கூட திவ்விய சிம்மாசனத்திலே ஏழுலகுந் தனிக்கோல்செல்ல வீற்றிருந்தருளி, அஞ்சத்தகாத விடத்திலும் அச்சத்தை ஐயுறுகின்ற அயர்வறும் அமரர்களாலே எப்பொழுதுந் தொண்டு செய்யப் படுகின்ற திருவடித்தாமரைகளை யுடையனாய்க் கொண்டு, அங்கு அங்ஙனம் சென்றுகொண்டிருக்க, தன் நினைவாலே மாத்திரம ஏற்படுகின்ற சொரூபம் ஸ்திதி தொழில் நடத்தல் நடவாமைகளையுடைய தன்னின் வேறுபட்ட எல்லாப் பொருள்களும் தனக்குச் சரீரமாகையாலே அவற்றை அடிமையாக வுடையவனாய், உயிர்க்குயிராயிருப்பதனால் அறிவுப்பொருள் அறிவில்பொருள்களை வியாபித்து அவ் வப் பொருள்களின் குற்றங்களால் தீண்டப் படாமலிருப்பவனாய், நாராயணன் முதலான பெயர்களைத் தனக்குப் பெயராகவுடையனாய், இப்படிப்பட்டவனாக, "உளன் சுடர் மிகு சுருதியுள்" என்கிறபடியே, உபநிடதங்களால் அறுதியிடப்பட்ட பொருளனுமாய் இப்படி வேறுபட்ட சாதியனுமாயிருந்து வைத்து, அடியார்களிடத்துள்ள வாத்சல்யத்தாலும் தன்னுடைய மேலான திருவருளாலும் தேவ மனித முதலான சாதியினனாய் வந்து திருவவதாரம் செய்யும் தன்மையனுமாய், தன்னுடைய அவதாரங்களிலும் உதவப் பெறாத கருவிலே திருவிலாதாரும் இழக்க வேண்டாதபடி எல்லாக் குற்றங்களையும பொறுக்கின்றவனாய், பத்திரம் புஷ்பம் முதலியவைகளால் எளிய முறையில் ஆராதிக்கப் படுகின்றவனாய், அடியார்கட்கு மிகவும் பரதந்தரனாய், அவர்களுடைய விருப்பத்துக்குத் தகுதியான உணவு படுக்கை முதலியவைகளையுடையனாய், எல்லா நற்குணங்களாலும் நிறைவுற்றவனான தானே, அடியார்கட்கு எளியவனாவதற்காகக் கோயில்களிலே வந்து நின்றருளியும், இபபடியுள்ள சர்வேசுவரனுந் தன்மைக்கும், அடியார்கட்குத் திருவருள் புரிதற்கும் ஏகாந்தமான படிகளால் பரி

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1 "நற்பூவைப், பூவின்ற வண்ணன்," "அன்பே, பெருகும் மிக", நாவின் தொகைக்கிளவியுட் பொதிவோம், இயற்றுவாய எம்மொடு நீ கூடி", "எந்த முயல்," "நீ கதியா நெஞ்சே நினை" என வரும் பாசுரங்களை நோக்கியுணர்தல் தகும்.

பூர்ணனான எம்பெருமான், தன்னை நிர்ஹேதுகமாகக் காட்டியருளக் கண்டு அநுபவித்துத் தம்முடைய உலக வாழ்க்கைத் தொடர்பாகிற தடை நீங்கி எம்பெருமானைப் பெற்று முடிக்கிறார்.

யாங்ஙனம்? என்னில், முதற் பத்தால்,[1] "உயர் வற உயர் நல முடையவன்-அயர்வறும் அமரர்கள் அதிபதி யவனவன்-துயரறு சுடரடி தொழுதெழு என் மனனே" என்றதனால் மங்களம் பொருந்திய எல்லா நற்குணங்களையும் உருவமாகவுடையவனாய் வானவர்கட்கு இனியனானவன் திருவடிகளிலே தொண்டு செய்தலே பேறு என்று உறுதி செய்து, கூறிய பொருளுக்கும், இனி, கூறப் புகும் பொருளுக்கும் பிரமாணம், "உளன் சுடர் மிகு சுருதியுள்" என்றதனால் குற்றங்களற்ற சுருதியே பிரமாணம் என்றும், இத் தன்மைகளையுடையவன் யார்? என்ன, "வண்புகழ் நாரணன்" என்றும், "செல்வ நாரணன்" என்றும், "திருவுடையடிகள்" என்றும் விசேடித்து ஓதி, "தொழுது எழு என் மனனே" என்று தொடங்கி "அயர்ப்பிலன் அலற்றுவன் தழுவுவன் வணங்குவன் அமர்ந்தே" என்றதனால் முக்கரணங்களாலும் அடிமை செய்து முடிப்பதனாலே பகவானுக்குச் செய்யும் கைங்கர்யமே புருஷார்த்தம் என்று அறுதியிட்டார்.

இரண்டாம் பத்தால், இந்தக் கைங்கர்யத்துக்கு விரோதியான உலகத் தொடர்பின் சம்பந்தத்தையுங் கழித்து, "ஒளிக் கொண்ட சோதியமாய், இக்கைங்கர்யத்துக்குத் தேசிகரான அடியார்கள் குழாங்களை உடன் கூடுவது என்று கொலோ?" என்றதனால் தாமும் வேண்டிக் கொண்டு, "நலமந்த மில்லதோர் நாடு புகுவீர்" என்றதனால் பிறர்க்கும் உபதேசிக்கையாலே, 'இவர்க்குப் பரமபதத்திலே நோக்காயிருந்தது' என்று நினைந்து இறைவன் பரமபதத்தைக் கொடுக்கப் புக, "எம்மா வீட்டுத் திறமும் செப்பம்" என்றதனால், 'எனக்கு அதில் ஒரு நிர்ப்பந்த மில்லை' என்றும், "தனக்கே யாக வெனைக் கொள்ளு மீதே" என்றதனால் அவனுக்கே யாயிருக்கு மிருப்பே வேண்டுவதென்றும் இப்புருஷார்த்தத்தை அறுதியிட்டார்.

மூன்றும் பத்தால், இவர்க்குக் கைங்கர்யத்திலுண்டான ருசியையும், விரைவையுங் கண்ட இறைவன், கைங்கர்யத்துக்கு ஏகாந்தமான திருமலையில் நிலையைக் காட்டிக் கொடுக்கக் கண்டு "வழுவிலா வடிமை செய்ய வேண்டும் நாம்" என்று பாரித்து, பாரித்தபடியே, பாகவதர்களுக்கு அடிமை யளவாக வாசிகமாக அடிமை செய்து தலைக்கட்டுகிறார்.

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இனி, நான்காம் பத்தால், இப்புருஷார்த்தத்துக்கு உபாயம் "திரு நாரணன் தாள்" என்றும், விரோதி "குடிமன்னுமின் சுவர்க்கம்" "எல்லாம் விட்ட இறுகலிறப்பு" என்பனவற்றால் ஐஸ்வரிய கைவல்யங்களை விரோதி என்றும் பிறர்க்கு உபதேசித்து, "ஐங்கருவி கண்டவின்பம் தெரிவரிய வளவில்லாச் சிற்றின்பம்" என்று தாமும் சொல்லிப் போந்தார்.

ஐந்தாம் பத்தால், விரும்பியனவற்றை அடைவதற்கும், விருப்பமில்லாதனவற்றை நீக்குவதற்கும் "ஆறெனக்கு நின்பாதமே சரணாகத் தந்தொழிந்தாய்" என்றதனால், இறைவன் தன் திருவடிகளையே உபாயமாகத் தந்தான் என்றார்.

ஆறாம பத்தால், அவன் தந்த உபாயத்தைச் சேர்ப்பாரை முன்னிட்டுப் பெரியபிராட்டியார் புருஷகாரமாக "அலர்மேல் மங்கை யுறைமார்பா! உன்னடிக் கீழ் அமர்ந்து புகுந்தேன்" என்றதனால் ஏற்றுக் கொண்டார்.

ஏழாம் பத்தால், இப்படிச் சித்தோபாயத்தை ஏற்றுக் கொண்டிருந்தும சடக்கெனப் பலியாமையாலே துயருற்றவராய் "கடல் ஞாலங் காக்கின்ற மின்னு நேமியினாய்" என்று தொடங்கி உபாயத்திற்கு உபயோகியான குணங்களைச் சொல்லிக் கூப்பிட, "கூரார் ஆழி வெண்சங்கேந்திக் கொடியேன்பால் வாராய்" என்று இவர் ஆசைப் பட்டபடியே, "வெள்ளைச் சுரி சங்கொடு ஆழியேந்தி" வந்து காட்சியளித்தான்; அளித்த இது, மானச அநுபவ மாத்திரமேயாய்ப் புறச் சேர்க்கைக்குக் கிடையாமையாலே பிரிந்தபடியை அருளிச் செய்தார்.

எட்டாம் பத்தால், மேலே கிடைத்த மனக்காட்சி, வெளியில் புறக் கண்களாலும காண விரும்பியவாறு கிடையாமையாலே "உமருகந்த உருவம் நின்னுருவ மாகி யுன்தனக் கன்பராயினார், அவருகந்தமர்ந்த செய்கை யுன்மாயை" என்கிறபடியே, அடியார்கட்கு அதீனப் பட்ட சொரூபம் ஸ்திதி முதலானவைகளையுடையவன், நமக்குத் தன்னைக் காட்டி மறைக்கைக்குக் காரணம்- ஆத்மாவிலும், ஆத்மாவோடு சம்பந்தபட்ட பொருள்களிலும் ஏதேனும் நசையுண்டாக வேண்டும் என்று ஐயங் கொண்டு, அவற்றில் நசையற்ற படியை அருளிச் செய்தார்.

ஒன்பதாம் பத்தால், 'நீர் ஐயங்கொண்டு ஏன் இத்துன்பம் படுகிறீர்?' என்று தன்னுடைய நிருபாதிக சம்பந்தத்தையுங்காட்டி "நான் நாராயணன்; எல்லா வாற்றல்களோடும் கூடினவன்;

உம்முடைய விருப்பமனைத்தையும் முடிக்கிறோம்" என்று அருளிச் செய்ய, "சில மெல்லே யிலான்" என்று அவனுடைய சில குணங்களிலே ஆழங்கால் பட்டார்.

பத்தாம் பத்தால், ஆழ்வாருடைய ஆற்றாமையைக் கண்டு திருமோகூரிலே தங்கு வேட்டையாக வந்து தங்கி, இவர்க்கு அர்ச்சிராதிகதியையுங் காட்டிக்கொடுத்து, இவர் வேண்டிக் கொண்ட படியே "என்னவாவறச் சூழ்ந்தாயே" என்று இவர் திருவாயாலே அருளிச் செய்யும்படி பேற்றினை அளித்த படியை அருளிச் செய்கிறார்.

செய்யன் கரிய னெனத்திரு மாலைத் தெரிந்துணர
வய்மங் கரியல்ல மாட்டா மறைமது ரக்குருகூர்
அய்யன் கவியல்ல வேல்பிற விக்கட லாழ்வதல்லால்
உய்யும் வகையொன்றும் யான்கண்டி லேனிவ் வுயிர்களுக்கே.

என்றார் கவிச் சக்கரவர்த்தி கம்பநாடர்.

மாறன் மலரடி வாழ்க.

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BIBLIOGRAPHY OF DWIPADA KAVYA LITERATURE IN TELUGU

Dwipada Kavyas in Telugu belong to *deśi* or indigenous literary composition like the Udāharaṇa, Yakshagāna, Śataka, Dandaka, Vachana and Sankīrtana. They exhibit the genius and individuality of Telugu language more markedly than the so-called classical type of prabandhas. But these branches have not been worked out hitherto systematically by scholars. The present writer, who had already published a history of Udāharana literature, has now undertaken to work at Dwipada Kavya literature from which different literary forms of subsequent productions have sprung up. A bibliography of all the printed books and palm leaf manuscripts is prepared and published to enable scholars to know the range and extent of this neglected but important branch of literature.

N. Venkata Rao
Head of the Department of Telugu.

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—ద్విపదవాఙ్మయసూచిక:—

సాంకేతిక వివరణము

ఇది తెనుగున ద్విపద వాఙ్మయ శాఖయందుగల కవులనుగూర్చి, కావ్యములను గూర్చి తెలుపు సూచిక. ఇందున్న సాంకేతికములకు వివరణము.

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2. కాలము
3. కవి కృతులు.
4. ద్విపద కృతులు. సర్వేశ్వర ద్విపద.

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము. 1912

(ఆ). అముద్రితము. ప్రా. భా. సంఖ్య.

ఆ. వా. నూ. పే. 221.

1. కవి. అయ్యన్న. కంచర్ల

2. కాలము. క్రీ. శ. 1500 ప్రాంతము

3. కవి కృతులు.

4. ద్విపద కృతులు. కాశీఖండము.

5. కృతి విషయము.

కంచర్ల శరభకవి అధ్యాత్మ రామాయణములో "చెలువు మెఱయ కాశీఖండ మెలమి ద్విపదఁజేసి గంచర్ల అయ్యన్న శ్రీలుప్రబల" అని తన తాతనుగూర్చి చెప్పినాడు.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. R 313.

అధ్యాత్మ రామాయణము

1. కవి. ఉమాపతి : నాదిండ్ల. (ఉమ్మయామాత్యుడు)

2. కాలము చిదానంద ఘనయోగి యనుమతిని రచితము. క్రీ. శ. 1460 ప్రాంతము.

ఆర్వేలనియోగి ; ఆత్రేయగోత్రుడు. వీరయ - శేషయ - వెంగమ్మల పుత్త్రుడు' నాదిండ్ల శాసనుఁడు. (కరణము)

4. ద్విపద కృతులు. మాయా చిదానంద మంజరి.

5.* కృతి విషయము. వేదాంత గ్రంథము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. R 96

పోతన గురువు చిదానందయోగి గలడు. ఆతఁ డీతఁడొకడే యయిన వీతడుగూడ పూర్వకవియే.

1. కవి. ఎలమందరాజు.

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. సావిత్రీ చరిత్రము.

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము. 1913

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య.

ఆ. వా. సూ. పే. 224.

1. కవి. భోసల ఏకోజీ

2. కాలము 1735-36

3. కవి కృతులు.

4. ద్విపద కృతులు. రామాయణము : ఆఱుకాండలు

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. తం. సంఖ్య. 352. సమ.

1. కవి. ఓబళయ్య నంజ. సర్వాయ కొడుకు

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. కపోత వాక్యము.

5. కృతి విషయము. మహాభారత శాంతిపర్వాంతర్గతమగు లుబ్ధకపోతోపాఖ్యానము ద్విపద

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము. R. 141 (c) (35-64)

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. 1035 (బి) 1038

తం. — 294.

అం. సా. ప. (అస.)

1. కవి. ఔబళ కవి. వింటి, సిద్ధన కుమారుడు

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. శివరహస్యఖండము.. సంభవ, అసుర, వీర, మహేంద్ర, యుద్ధ దేవ శైవ కాండములు గలవు.

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. 1012 (బి) అస

రచనా భేదమునకు (ది 322,323) చూడుము.

1. కవి. కాచన.

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. మైరావణ చరిత్ర. శ్రీగిరి క్షేత్రమునయున్న చెలలూరి చెన్న కృష్ణునికి కృతి.

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సం: R 141 (c) 65-108)

1. కవి. కాచకవి.

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. మైరావణ చరిత్రము.

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. 333 అస.

1. కవి. కాచభూవిభుఁడు, విఠ్ఠభూపతి.

2. కాలము క్రీ. శ. 1300.

3. కవి కృతులు.

4. ద్విపద కృతులు. ఉత్తరరామాయణము.

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

రామవిలాస ముద్రాక్షరశాల. చిత్రాడ. 1921

(ఆ) అముద్రితము. ప్రా. భా. 942 సంఖ్య. మొదలు 948 వఱకు.

1. కవి. నందులకాటమ రాజు.

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. కాటమరాజు కథ

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

పరిష్కర్త. యం. సంజీవ కవి. 1917. ఆ. వా. సూ. షే. 94.

1. కవి. కొండయ.

వంశ వివరములు. క్రిందచూడుడు.

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. విక్రమార్కచరిత్ర

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. డి 1180

మెచ్చుగండ పట్టణము

చెన్నమల్లు.

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కసవయ

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చిట్టయ

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తిమ్మయ. తత్త్వార్థ (విదుని) ... సముచ్చయ కృతిని తెనుగున రచియించిన కవి.

|

కొండయ. కృతికర్త

దేవయమంత్రి. కుమారుడు పెద్దయమంత్రికి కృతి.

తెనుగు "కవితకు గురు భీమకవి నన్నయార్యు వీని గీష్పతి నిరయాదని బొగడి" అని కలదు.

జక్కన కృతికిని దీనికిని పోలికలు గలవు.

1. కవి. కొండన;

రామిసెట్టి సర్వన్నకుమారుడు చేజెర్ల చెన్నరాయని భక్తుడు.

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. పల్నాటి వీరచరిత్ర : కొమ్మరాజు యుద్ధము.

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. డి 1141

1. కవి. తోటా కోటయ్య

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. సుజ్ఞానోపాఖ్యానము

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము. 1907

ఆ. వా. సూ. 230 పే.

1. కవి. కోదండరామయ్య

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. పుష్పహారము.

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము. 1913

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య.

ఆ. వా. సూ. 91 పేజీ

1. కవి. దోనేరు కోనేరునాథకవి.

2. కాలము క్రీ. శ. 1547.

3. కవి కృతులు. బాలభాగవత పద్యకావ్యము. (ప్రా. భా. డి. 27) అముద్రితము

4. ద్విపద కృతులు. బాలభాగము.

5. కృతి విషయము. భాగవతకథ. 1, 2 ఆశ్వాసములు —1, 2, 3, 4 స్కంధములు

3 ఆశ్వా —— 5, 6, 7 ,,

4 —— 8, 9 10 ,,

,,

5 ,, —— దశమ ,,

6 ,, { ఏకాదశ
ద్వాదశ

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము. 1914
(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. 972-973. సమ.
ఆ. వా. సూ. 127 పేజీ.

1. కవి. మా. కృష్ణారావు.
2. కాలము
3. కవి కృతులు.
4. ద్విపద కృతులు. బ్రహ్మధర్మశిక్ష
5. కృతి విషయము.
6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము. 1913
(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య.
ఆ. వా. సూ. 132 పేజీ.

1. కవి. గంగాధరయ్య. చిత్తూరు
2. కాలము 1823 ప్రాంతము. చర్లపల్లి నల్లగొండజిల్లా.
3. కవి కృతులు.
   1. శృంగార భల్లాణచరిత్ర 2. సిరియాళచరిత్ర 3. శుకసప్తతి (వచనము)
4. ద్విపద కృతులు. కొలిపాక మాహాత్మ్యము లేక కొలనుపాక మాహాత్మ్యము
5. కృతి విషయము.
6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.
భల్లాణ చరిత్ర.
(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య.
తం.
ఆం. సా. ప.
గో. క. సం. 367, 368 పుటలు.

1. కవి. గంగాధరయ్య చిత్తూరు.
2. కాలము 1823. ప్రాంతము. (చిరచనోడూరి క్షేత్రమున వెలసిన రామేశ్వరునకు కృతి)
3. కవి కృతులు. గంగావివాహము.
5. కృతి విషయము.
6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.
(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. 1049 (బి)

జంగమ నాగలింగయ్య (సోమమ్మ)

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వీరయ్య - మల్లాంబ

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మల్లయ్య వీరయ్య గంగాధరుడు.

1. కవి. గంగాధరుడు, వెనవెల్లి, వీరయ్య మల్లమ్మల పుత్త్రుడు.
2. కాలము
3. కవి కృతులు.
4. ద్విపద కృతులు. సిరియాళ చరిత్రము
5. కృతి విషయము. రాచవీటి వీరభద్రుని కంకితము.
6. కృతి వివరణము.
   (అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.
   (ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. R 278 సను.

1. కవి. గంగాధరుడు చిత్తూరు (వెనవెల్లి)
2. కాలము
3. కవి కృతులు.
4. ద్విపద కృతులు. భల్లాణచరిత్ర
5. కృతి విషయము. రాచవీటి వీరభద్రస్వామి కంకితము (రాయచోటి)
6. కృతి వివరణము.
   (అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.
   (ఆ) అముద్రితము ప్రా. భా. సంఖ్య. R 280. సను.

1. కవి. గణపనారాధ్యులు. (కొలని గణపతిదేవ కవి)
2. కాలము క్రీ. శ. 1400 ప్రాంతము
3. కవి కృతులు. శివయోగసారము
4. ద్విపద కృతులు. మనోబోధ.
5. కృతి విషయము. శైవము. భక్తిప్రబోధము.
6. కృతి వివరణము.
   (అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.
   (ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. డి. 2151, 2152

1. **కవి. గురవయ్య. చల్లా.**

2. కాలము బాలసరస్వతి బిరుదాంకుఁడను పేరయకొడుకు

3. కవి కృతులు.

4. ద్విపద కృతులు. యాజ్ఞవల్క్య విజయము.

5. కృతి విషయము. యాజ్ఞవల్క్య మహర్షి చరిత్రము. కృష్ణపాత్రుని వేంకట మంత్రికి కృతి. కొండవీటి స్థలకరణము.

6. కృతి వివరణము. 4 కాండలు, 5 వ కాండ (అసమ.) సమ. కలవు.

(అ) అముద్రితము. ప్రా. భా. సంఖ్య. R 493.

1. **కవి. గురవయ్య. రావులపురము.**

బాదరాయణ గోత్రుడు. వేంకట నరసింహ పుత్రుడు.

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. సురాభాండేశ్వరము.

5. కృతి విషయము. (నన్నయ తిక్కనలనే పేర్కొన్నాడు. ఇందు 220 ద్విపదలలో కామశాస్త్రము గలదు. (కాశీఖండమందలి కథ మూలము)

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. డి 1207 (సమ)

1. **కవి. గోనబుద్ధారెడ్డి.**

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. రంగనాథరామాయణము.

5. కృతి విషయము. రామాయణ కథ. ఉత్తరకాండ వేఱుగా రచితమైనది.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము. Madras 1875

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. 981-1008. (డి)

తం. 326-350

981	—	బ్రౌనుదొరవారి పరిష్కరణ ప్రతి. 1840
982	—	ఇంగ్లీషు వివరణము
983-999	—	అసమగ్రములు
1000	—	పాఠభేదములుగల ప్రతి
1001-8	—	అసమగ్రములు

ఆం. సా. ప.

B. M. C 1417 ,. I. 5.

(2) ,, ఆ. వా. సూ. పేజీ. 161. 1870

(3) ఆంధ్ర విశ్వవిద్యాలయ ప్రచురణ.

1. కవి. గోపమంత్రి; నాదిండ్ల
2. కాలము క్రీ. శ. 1520.
3. కవి కృతులు.
4. ద్విపద కృతులు. కృష్ణార్జున సంవాదము
5. కృతి విషయము.
6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము. క్రీ. శ. 1930, 1949

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. R 141 (199 (c) 30-45)

తం. 299 అసమగ్రము

1. కవి. గోపాలకవి పుచ్చా, పేరయ పుత్త్రుఁడు గౌతమ గోత్రుఁడు తంజాపురానందవల్లి భర్తుఁడు. దాక్షిణాత్యకవి.
2. కాలము
3. కవి కృతులు.
4. ద్విపద కృతులు. అనంతవ్రత కథ
5. కృతి విషయము. కృష్ణమాంబా తనయుడు చినరంగరాయునికి కృతి.
   5 అశ్వాసము పూర్తిగ లేదు. ప్రథమాశ్వాసము మొదట 4 పుటలు లేవు.
6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము ప్రా. భా. సంఖ్య.

తం.

ఆం. సా. ప. (59)

1. కవి. గోపాలకృష్ణకవి; రత్నాకరము.
2. కాలము క్రీ. శ. 1690
3. కవి కృతులు.
4. ద్విపద కృతులు. సౌగంధికాపహరణము. 3 శ్వాసములు
5. కృతి విషయము. రావిళ్లి లింగభూపతియను కమ్మ నాయకునికి కృతి.
6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

చెన్నపట్టణము విద్యావిలాస ముద్రాక్షరశాల 1868

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. 173 (c) 287-366

తం. డి 728

గో. క. సం.

ఆ. వా. సూ. పే. 235

నేలటూరి సుబ్రహ్మణ్యముగారి ముద్రాక్షరశాలలో పిళ్లారిశెట్టి రంగనాయకులు గారిచే ముద్రితమైనది.

1. కవి. గోపాలకవి. రత్నాకరము.

2. కాలము చెన్నభట్టరాచార్యుల శిష్యుడు

3. కవి కృతులు.

4. ద్విపద కృతులు. దశమస్కంధము.

5. కృతి విషయము. భాగవతము దశమస్కంధము. సంస్కృత మూలము ననుసరించినది.

6. కృతి వివరణము.

(అ) అముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. R 784

1. కవి. గౌరన.

2. కాలము క్రీ. శ. 1440

3. కవి కృతులు. లక్షణదీపిక సంస్కృతము. నవగ్రహ స్తవము (తెలుగు) (ప్రబంధ రత్నావళి. పుట)

4. ద్విపద కృతులు. హరిశ్చంద్రచరిత్ర.

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

1. Mission Press, Vepery Madras. 1842.

(ఆ) అముద్రితము. ప్రా. భా. 1209 సంఖ్య. 1221 వటకు.

తం. 368-373- 368-71 సమ

ఆం. సా. ప. 71-73 అస.

గో. క. సం.

B. M. C 14174. K. 28

2. Edited by Koganty Kesavacharyulu-1862 - B. M. C. 14174. K. 29. Madras.

3. Edited by Vedam Venkataraya sastry. Madras-

4. Ananda press - Madras.

1. కవి. గౌరన

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. నవనాథ చరిత్ర.

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. 1079 సం౹ వ్రా. 1085 పఠనీ.

1. కొంతభాగము. Mission Press Vepery 1842. B. M. C 14174. K. 28.

2. మద్రాసు విశ్వవిద్యాలయము. 1937. మద్రాసు.

1. చంద్రశేఖరకవి ; గర్గ, సాసగగోత్రుడు వీరభద్రాచార్య పుత్త్రుడు.

2. కాలము (శైవకవి)

3. కవి కృతులు.

4. ద్విపద కృతులు. ఉత్తర హరిశ్చంద్ర చరిత్ర

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సం౹ వ్రా. 1028 (అవతారిక 1029 లేదు)

* ఈ ద్విపదకృతికి పద్యకృతి (డి 425) చూడుడు.

1. కవి. చంద్రశేఖరకవి - విశ్వకర్మకులజుడు. ప్రమథ యాచార్యపౌత్రుడు కంచెగ అయ్యవారి పుత్రుడు. సుసర్ణస గోత్రుడు.

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. భానుకల్యాణము

5. కృతి విషయము. బ్రహ్మపుత్రుడగు సంజ్ఞాదేవిని సూర్యుడు పెండ్లియాడు కథ,

6. కృతి వివరణము,

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.
(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. డి 1176 సమ.

1. కవి. చంద్రశేఖరకవి వెన్నెకింటి ఒరంగల్లు.
2. కాలము క్రీ. శ. 1700 ప్రాంతము
3. కవి కృతులు. ఈతడు ఒరుగంటి రామకవి మేనల్లుడు.
4. ద్విపద కృతులు. హరిశ్చంద్రచరిత్ర రెండుభాగములు.
5. కృతి విషయము.
6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.
(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య.
గో. క. సం. 399 పుట.

1. కవి. చిదంబరకవి
2. కాలము
3. కవి కృతులు.
4. ద్విపద కృతులు. రామకుమార విజయము.
5. కృతి విషయము.
6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.
(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. 2550

1. కవి. చిన్నయ - ముష్టిపాలగోత్రుడు - శూద్రుడు పాటూరు. తిమ్మాంబ-అనంతయ్యల పుత్రుడు. తమ్ముడు వెంగన
2. కాలము
3. కవి కృతులు.
4. ద్విపద కృతులు. కపిల చరిత్ర
5. కృతి విషయము. వేదాంతము భాగవతములోని కపిలదేవహూతి సంవాదము
6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము
(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య.
అం. సా. ప. (65)

1. కవి. చిన్నయ

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. రుక్మిణీకల్యాణము

5. కృతి విషయము. పోతన భాగవతమునకు ద్విపద

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సం4స్య.

1. కవి. చంద్రగిరి చిన్నయ్య.

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. మైరావణ చరిత్ర.

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య.

ఆ. వా. సూ. పే. 157.

1. కవి. చెన్నభట్టారకుడు, శేషము

2. కాలము క్రీ. శ. 1690

3. కవి కృతులు.

4. ద్విపద కృతులు. అభిమన్యు కల్యాణము

5. కృతి విషయము. శశిరేఖ నభిమన్యుడు పెండ్లియాడిన కథ 5 ఆశ్వాసములు.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

1892 (బజారు ముద్రణము)

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య.

1022 (బి) బ్రౌనుదొరవారి పరిష్కరణము.

1023 (బి) 1847. ఇంగ్లీషు కథాసంగ్రహము గలదు.

1024-27. సమగ్ర, అసమగ్ర ప్రతులు —

1. కవి. చెన్నశౌరి - ప్రోలుగంటి

2. కాలము క్రీ. శ. 1480

3. కవి కృతులు.

4. ద్విపద కృతులు. నరసింహాపురాణము ద్విపద (అలభ్యము)

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య.

1. కాదూరి చెంగల్వరాజు వీరయ్య

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. పెద్దబొబ్బిలి మహారాజు కథ

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము. 189౪.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య.

B. M. C 14174. K. 51. (3.)

1. కవి.

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. జీవైక్యబోధము.

5. కృతి విషయము. వేదాంతము. (అద్వైతము)

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. 392 R (a)

1. కవి. తిమ్మకవి; ఆతుకూరి

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. భారతము; 1. ఆదిపర్వము; 2. ఆరణ్యపర్వము 6 ఆశ్వాసములు. 8 ఆశ్వాసములు. 3. విరాటపర్వము. 5. ఆ

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము. 1911

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య.

ఆంధ్ర విశ్వవిద్యాలయ ప్రమరణము.

ఆ. వా. శూ. పే. 91.

1. ఆదిపర్వము.	8. ఆ. 308.	ఆం. వి. వి. ముద్రితము
2. అరణ్యపర్వము.	6. ఆ.	అముద్రితము
		త. 312-317
3. విరాట.	5. ఆ. 318	,,
4. ఉద్యోగ.	2. ఆ. 319	,, (అస.)
5. భీష్మ.	5. ఆ. 320	,,
6. ద్రోణ.	5. ఆ. 321	,,

ప్రా. వి. భా— విరాటపర్వము. అసమ. 974

,, ఉద్యోగ. 975

3 ఆశ్వాసములు

,, భీష్మ. 976 5. ఆ.

అరణ్యపర్వము - నలచరిత్ర - ప్రత్యేకము—

ప్రా. భా. 1070-1072, 1074, 1075, 1076

1. కవి. తిమ్మకవి. కూచిమంచి

2. కాలము క్రీ. శ. 1690. 1760

3. కవి కృతులు.

4. ద్విపద కృతులు. సారంగధర చరిత్ర.

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

చిత్రాడ రామవిలాస ముద్రాక్షరశాల 1920

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య

1. కవి. తిరుమలయ్య - పాతూరి;

శ్రీవత్సగోత్రుడు అమ్మయామాత్య పుత్త్రుడు పేరమంత్రి మనుమడు.

3. కవి కృతులు.

4. ద్విపద కృతులు. మైరావణ చరిత్ర లేక హనుమద్విజయము

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య R. 602. (సమ)

1. కవి. తెన్నెరంగం పొన్నూరిసూరి.

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. కృతకీర్తి మహారాజు చరిత్ర.

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము 1908

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య.

ఆ. వా. సూ. పే. 1908.

1. కవి. దుర్భా బాలకృష్ణయ్య.

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. దండక ముక్తకము.

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము. 1912

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య.

ఆ. వా. సూ. 84 పేజీ.

1. కవి. బాలసరస్వతి.

2. కాలము క్రీ. శ. 1720 ప్రాంతము.

3. కవి కృతులు.

4. ద్విపద కృతులు. భారతము: సభాపర్వము. 2 ఆశ్వాసములు.

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. 309. 311. ఆస.

ఆంధ్ర విశ్వవిద్యాలయ ప్రచురణము.

1. కవి. భావజ్ఞుడు - పులచి

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. పరశురామాయణము.

5. కృతి విషయము. పరశురాముని చరిత్రము కార్తవీర్యార్జుననకు పరశురామునకు జరిగిన యుద్ధము.

6. కృతి వివరణము. మంజరీ. రెండుభాగములు. కనకాద్రి కంకితము చేయబడినది.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. డి 1110, 1111

An Abstract of this work by Mr. Tylor is found in Madras Journal of literature of Science (April 1838) (Brown) Page 353 Mackenzie Manuscript.

1. కవి. రెంటూరి. భావనామాత్యుడు అద్దంకి సింగరాచార్యుల శిష్యుడు.
2. కాలము క్రీ. శ. 1550 ప్రాంతము.
3. కవి కృతులు.
4. ద్విపద కృతులు. కామేశ్వరి చరిత్ర.
5. కృతి విషయము. (ఆదిలక్ష్మీ విలాస పద్యకృతియు నీ కథలనే తెలుపును) (అక్కలను పేర కామేశ్వరిని కొలుపును నామమాహాత్మ్యమును తెలుపునది)
6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. 1045

1. కవి. భాస్కరాచార్యుడు
2. కాలము
3. కవి కృతులు.
4. ద్విపద కృతులు. వైశ్యపురాణము.
5. కృతి విషయము. కన్యకాపరమేశ్వరి చరిత్ర. నగరిలోని వైశ్యుల కంకితము.
6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. 1011 (డి)

1. కవి. మల్లన, చదలువాడ
2. కాలము క్రీ. శ. 1545 ప్రాంతము.
3. కవి కృతులు. విప్రనారాయణ చరిత్ర - పద్యకావ్యము
4. ద్విపద కృతులు. రుక్మాంగద చరిత్ర.

విప్రనారాయణ చరిత్రలో

అనుపమ రచనం ద్విపదగ
మును రుక్మాంగద చరిత్రమును మహిమనొన
ర్చిన సుకృతి వెన్నెప్రెగ్గడ
మనుమడ మనఘుడవువీవు మల్లన సుకవీ.

అను నవతారిక పద్యమాధారము. గ్రంథము లభ్యముకాలేదు.

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య.

అప్పకవీయములో

"ఆకారరుచిర రామయ భాస్కరేంద్ర"

అను ద్విపద రుక్మాంగద చరిత్ర మిదియే.

1. కవి. మల్లనార్యుడు.

2. కాలము క్రీ. శ. 1650 ప్రాంతము.

3. కవి కృతులు.

4. ద్విపద కృతులు. తత్త్వచంద్రోదయము.

5. కృతి విషయము. వేదాంతము. సకల వేదాంత సిద్ధాంతసార సంగ్రహంబైన తత్త్వార్థములను దెలుపునది.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య.

ఇది మల్లన ప్రసిద్ధ కృతియగు రామస్తవరాజమును పద్యకావ్యమున పేర్కొనబడినది.

1. కవి. మల్లయ. కౌండిన్య గోత్రుడు.

ఇతని తాత గౌరయ శివపదార్చకుడు - తత్త్వసార మెల్ల కూర్చి - స్వరమంజరి రచియించినవాడు తండ్రి రామన - తల్లి అమలమ్మ.

4. ద్విపద కృతులు. పల్నాటి వీరచరిత్ర - కోళ్ళపోట్లాట.

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. ది 1112

పల్నాటియుద్ధము

శా. శ. 1015 శా. శ. 83 వ రక్తాక్షి శ్రావణ శు ౨ సోమవారము ఆరంభం. లడాయి ఆఖరు ఏడు సంవత్సరములు.

1. కవి. మల్లికార్జున సిద్ధయోగి - కొలనుపాక

2. కాలము 1700 ప్రాంతము.

3. కవి కృతులు.

4. ద్విపద కృతులు. గౌడపురాణము

5. కృతి విషయము. 3 ఆశ్వాసముల గ్రంథము. కొలనుపాకలో గౌడ మతస్థాపన చేసిన యంశమిందుగలదు.

(ఆ) అముద్రితము. గో. క. సం. సంఖ్య. 405 పుట.

1. కవి. ముకుందయోగి

2. కాలము క్రీ. శ. 1560 ప్రాంతము. కందాళ అప్పలాచార్యుల శిష్యుఁడు.

3. కవి కృతులు.

4. ద్విపద కృతులు. శ్రీరంగ మహాత్మ్యము.

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము. 1892

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. 1017 (ది) తె. 362, 363 సఘ.

1. కవి.

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. శ్రీరంగ మహాత్మ్యము.

5. కృతి విషయము. (ముకుందయోగి కృతికన్న వేరైనది)

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. 1016 (ది) అస.

1. కవి. యోగానందావధూతస్వామి.

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. గురుశిష్య సంవాదము.

5. కృతి విషయము. వేదాంతము, గురుసేవావిధము, వైరాగ్య పద్ధతి షోడశ వికారములు, గుణత్రయ విభాగము, పంచకోశ పద్ధతి పదార్థములు వివరింపబడినవి.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. R 98

1. కవి. యోగానందావధూతస్వామి. లింగగురు శిష్యుడు.

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. ఆత్మైకబోధము.

5. కృతి విషయము. వేదాంతము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. R 5 (c)

తం. 49. 58 పుటలు.

ఆం. సా. ప. R 678, ది 2063

1. కవి. రంగప్ప - బంగారు - పిల్లలమఱ్ఱి

2. కాలము క్రీ. శ. 1770 ప్రాంతము.

3. కవి కృతులు.

4. ద్విపద కృతులు. బేతాళ చరిత్ర.

5. కృతి విషయము. అన్నసముద్రము చినవీరయ్య సంస్కృతమున చెప్పినదాని తెనుగు. ఇందు రేచెర్ల గోత్రులగు రెడ్డివీరులలో ముఖ్యుడగు బేతాళరెడ్డి పరాక్రమము ఆలయ నిర్మాణము తెలుపబడినవి.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య.

ప్రతి. లక్ష్మణరాయ పరిశోధక మండలి.

1. కవి. రంగశాయి, ఉసుమల్లి

2. కాలము

3. కవి కృతులు. 1. తిరువళ్ళూరి వీరరాఘవ శతకము 2. కృష్ణదండకము 3. వాణీ విలాస వనమాలిక.

4. ద్విపద కృతులు. భాగవతము.

5. కృతి విషయము. నాల్గవస్కంధమున పృథుచరిత్ర వఱకు గలదు. పోతన గ్రంథమునకు ద్విపదానువాదము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. R 765

రంగశాయి కవి వృత్తాంతము.

కేసుమళ్ల - తిప్పయ - శ్రీవత్సగోత్రము
రామమ్మ
|
అప్పన - రుక్మాయి
|
రామయ్య - సీతమ్మ
|
కప్పరామాత్యుడు | నరసింహుడు | నరసమ్మ
|
తిమ్మమ్మ
|
రంగశాయి

వీనికి పుష్పగిరి తిమ్మన సహాయుడుగా నున్నట్లు గలదు. కావున నాతని సమకాలికుడు కవిస్తుతిలో ..."వ్యాసప్రోక్త భాగవతము తూచాయైన వదలిపోనీని

రసిక బమ్మెర పోతరాజు వర్ణించి"

"రామాయణంబు భారతమును ద్విపద
లైమీఱఁజేసిన యల రంగనాథ
ధీరుబట్టుపాటి తిరుమలభట్టు
గారి ప్రౌఢోక్తులం గలుగ స్మరించి."

శబ్దశాసన, సూరకవి, భాస్కర, శ్రీనాథసోమ, భీమకవులం ప్రస్తుతులైరి.

1. కవి. రఘునాథనాయకుడు; తంజావూరి

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2. కాలము క్రీ. శ. 1619 - 1633
3. కవి కృతులు.
4. ద్విపద కృతులు. నలచరిత్రము.
5. కృతి విషయము.
6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య.

చిత్రాడ శ్రీరామవిలాస ముద్రాక్షరశాల 1921

1. కవి. రాఘవరెడ్డి - చేడ - దమ్మారావుపేట.

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2. కాలము క్రీ. శ. 1780 ప్రాంతము.
3. కవి కృతులు.
4. ద్విపద కృతులు. రామాయణము.
5. కృతి విషయము.
6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య.

(అనుమకొండ పరిశోధక మండలి)

1. కవి. చక్రపురి రాఘవాచార్యులు

2. కాలము క్రీ. శ. 1650 (బ్రౌను)

3. కవి కృతులు.

4. ద్విపద కృతులు. నలచరిత్ర.

5. కృతి విషయము.

6. కృతి వివరణము. American Mission Press. 1841. Edited by CP. Brown 234 పుటలు.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(1) 1869

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. R 145, 315, 364 1064 1069

ఆ. వా. సూ. 91 పేజి.

ఆ. వా. సూ. 95 పేజీ.

(2) 1918

1. కవి. చక్రపురి. రాఘవాచార్యులు.

2. కాలము క్రీ. శ. 1650 ప్రాంతము.

3. కవి కృతులు.

4. ద్విపద కృతులు. విష్ణుభక్త చరిత్రము లేక విష్ణుపురాణము (వైష్ణవము)

5. కృతి విషయము. ఆళ్వారుల చరిత్రలను దెలుపునది.

6. కృతి వివరణము.

చిత్తూరు యతిరాజ దాసునిచే ప్రకటితము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. 8 పుటలు పీఠిక

మదరాసు. 1901 104 పుట.

తం. డి 1182

అం. సా. ప. (సమ)

1. కవి.

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. నలచరిత్రము.

పాధూలగోత్ర కందాళ దొడ్డయాచార్యుల శిష్యుడు.

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. R 145 అస.

"శ్రీశారదాధీశుఁ జిరకృపావేశు"

వాసవనుతేశు వరభక్తపోషు.

1. కవి.

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. నలచరిత్ర.

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. R 166 c (31-139)

శ్రీసారసదళాక్షు చిరకృపకటాక్షు

వాసవస్తుతశేషు వరభక్తపోషు.

1. కవి. (తిరుమలాచార్యుల శిష్యుడు)

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. నలచరిత్ర.

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. 1072 అస.

తం. 301-302 అస.

1. కవి.

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. నలచరిత్ర.

అగస్త్యుడు శ్రీరామచంద్రమూర్తికి చెప్పినట్లు గలదు.

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. 1073 అస.

ప్రతి. చూ. శ్రీరామచంద్రు రాజీవదళాక్షు
కారుణ్యవారధి కమనీయగాత్రు

1. కవి. కాకర్లపూడి రాఘవాచార్యులు.

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. నలచరిత్ర.

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. 1916

ఆ. వా. సూ. 95 పేజీ.

1. కవి. రామకృష్ణకవి. కంచికంటి. తాత రామకృష్ణకవి - తల్లి వేంకటాచలాంబ.

2. కాలము

3. కవి కృతులు. గురుడు పెనుపర్తి సుబ్రహ్మణ్యుడు.
నిరాలంబ మంజరి:

4. ద్విపద కృతులు.
యోగవిషయికము.

5. కృతి విషయము. సాంఖ్యాది యోగములలోని అమనస్క యోగమునుగూర్చి వివరించునది - దీనికి మూలము నిరాలంబోపనిషత్తు.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. ది 2155

1. కవి. రామనార్యుడు; లావనూరి.

2. కాలము

3. కవి కృతులు.

4. కుశలవోపాఖ్యానము. పూర్వోత్తర భాగములు.

5. కృతి విషయము. జైమిని భారతకథ యిందు చెప్పబడినది.

6. కృతి వివరణము.

(అ) ముద్రితము. Ratnam Press, Madras. 1951

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. 1046, 1047, 1048 ది (సమ) (అసమ)

తెం. 296 సమగ్రము.

ఆం. సా. ప. 297 - 298 అసమగ్రము.

1. కవి. రామానుజాచారి, కాంద్రవేడు.

2. కాలము క్రీ. శ. 1600 ప్రాంతము.

3. కవి కృతులు. ఈతడు శృంగార కవిరాయ బిరుదాంకితుడు.

4. ద్విపద కృతులు. తిరువాయిమొళి.

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య.

ఆ. వా. నూ. పే. 80

1. కవి. రామానుజాచార్యులు - అచ్చి వరదన్న పేట.

2. కాలము 1700 ప్రాంతము.

3. కవి కృతులు.

1. మోక్షసారము

2. ముముక్షుం జనకల్పము

4. ద్విపద కృతులు. తత్త్వార్థ దర్పణము.

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య.

1. కవి. బత్తుల లక్ష్మయ్య.

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. సాధుజన లక్షణదీపిక.

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. 1908

ఆ. వా. నూ. 222 పే.

1. కవి. లక్ష్మణాచార్యుడు.

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. తత్త్వార్థ దర్పణము.

5. కృతి విషయము. వైష్ణవము - విశిష్టాద్వైత మతస్థాపకులగు రామానుజుల చరిత్రము. తత్త్వార్థము మున్నగు విషయములు వర్ణితములు.

6. కృతి వివరణము. 4 ఆశ్వాసములు.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము,

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. R 609 సను.

1. కవి. కైప లక్ష్మీనరసింహశాస్త్రి.

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. మైరావణ చరిత్ర.

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య.

ఆ. వా. వా. సూ. పే. 157

1. లక్ష్మీనారాయణయోగి ;

2. కాలము వల్లూరి కౌండిన్య గోత్రుడు. శ్రీనివాసార్య పుత్రుడు.

3. కవి కృతులు. అమృతానందయతి శిష్యుడు.

4. ద్విపద కృతులు. ఉత్తర గీతామంజరి.

5. కృతి విషయము. మహాభారతమందలి అశ్వమేధ పర్వమునగల యుత్తరగీతలకు మంజరీ రూపమగు తెలుగుచేత.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. డి 2072 సను.

తే 25. 9. 1830 ది నాడు మాజేటి సర్వేశలింగం వ్రాసిన ప్రతి.

1. కవి. లింగన, పోలిసెట్టి.

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. నవచోళచరిత్ర.

5. కృతి విషయము. కరికాల, విక్రమ చోళాదులు తొమ్మండ్రు చోళరాజుల చరిత్ర.
6. కృతి వివరణము.
(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము. 1923
(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. 1077, 1078

ఆంధ్రగ్రంథమాల.

1. కవి. లింగన - పర్వతమంత్రి. శ్రీవత్సగోత్రుడు.
2. కాలము
3. కవి కృతులు.
4. ద్విపద కృతులు. మార్కండేయ పురాణము.
5. కృతి విషయము. పద్మసాలీల చరిత్రము.
వీరమాహేశ్వరాచార సంగ్రహములో మార్కండేయముని చరిత్రము.
6. కృతి వివరణము. 8 ఆశ్వాసములు.
(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.
(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. R 630
క్షయ మాఘశుద్ధ బుధవారమునాడు గజవెల్లి గురవప్ప వ్రాసిన ప్రతి.

1. కవి. లింగన - పర్వతమంత్రి.
2. కాలము శ్రీవత్సగోత్రుడు.
3. కవి కృతులు. వీరశైవాచార సంగ్రహము.
4. ద్విపద కృతులు. రుద్రాక్ష మహాత్మ్యము.
5. కృతి విషయము. శైవము. నీలకంఠ నాగనాథుడను శైవాచార్యుడు రచించిన (సంస్కృత) వీరమాహేశ్వరాచార సంగ్రహమునకు తెలుగు.
10 ఆశ్వాసములు.
(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.
(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. 435 (c) (20-36)
తం. D 2197, 98 గు, 2203

ఆం. సా. ప. (సమగ్రము)

1. కవి. లింగనకవి. విశ్వకర్మకులజుడు. నీలకంఠాచారి అన్నమాంబల పుత్రుడు
కామలాపురము పెడికాల్వ గ్రామవాసి.
2. కాలము
3. కవి కృతులు.
4. ద్విపద కృతులు. శతకంఠ రామాయణము.
5. కృతి విషయము. భవిష్యోత్తర పర్వములోనిది. 3 కాండలు.
6. కృతి వివరణము,

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య.

అం. సా. ప. 1320

1. కవి. యస్. లింగయ్య.

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. రుక్మిణీకల్యాణము.

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. 1890

ఆ. వా. సూ. 174 పే.

1. కవి. వరదరాజు; కట్టా.

2. కాలము క్రీ. శ. 1550

3. కవి కృతులు. 1. రామాయణము. 2. శ్రీరంగమహాత్మ్యము. 3. పరమభాగవత చరిత్రము.

4. ద్విపద కృతులు. రామాయణము.

5. కృతి విషయము. యథావాల్మీకము. ఆఱు కాండలు.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

1950–1952

రామాయణము - బాలఅయోధ్యా అరణ్య కిష్కింధ కాండములు. రెండు సంపుటములు.

Ratnam Press Madras

సంపాదకుఁడు

N. Venkata Rao M. A.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. 1921

శ్రీరామవిలాస ముద్రాక్షరశాల.

తం. 351 సమ.

అం. సా. ప. 356 సమ.

"ఆంధ్ర" పత్రికలో కట్టా వరదరాజును గూర్చిన వ్యాసము "భారతి"లో కట్టా వరదరాజు. వ్యాసము. రామాయణ పీఠిక.

1. కవి. విజయరాఘవ నాయకుడు.

2. కాలము క్రీ. శ. 1633 - 1673

3. కవి కృతులు.

4. ద్విపద కృతులు. రఘునాథ నాయకాభ్యుదయము.

5. కృతి విషయము. తంజావూరి రఘునాథ రాయునిగూర్చి తెలుపునది : అతని కుమారునిచే రచితమైనది.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

Ratnam Press 1951.

సంపాదకుఁడు

N. Venkataramanayya M. A.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య.

తం. 334. 3 వ ఆశ్వాసమున కొంతవఱకు గలదు.

1. కవి. విజయరాఘవనాయకుడు ; తంజావూరి.

2. కాలము క్రీ. శ. 1633 - 1674

3. కవి కృతులు.

4. ద్విపద కృతులు. పాదుకాసహస్రము.

ప్రహ్లాదనాటకములో

5. కృతి విషయము.

"ఘనతరంబగు పాదుకాసహస్రంబెల్ల

ద్విపదజేయు కళావతీతనూజ."

అని చెప్పబడినది. కృతి లభ్యముకాలేదు.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య.

తం. 541 (ప్రహ్లాద)

1. కవి. విజయరాఘవ నాయకుడు.

2. కాలము క్రీ. శ. 1633 - 1674

3. కవి కృతులు.

4. ద్విపద కృతులు. మోహినీవిలాసము.

ప్రహ్లాద చరిత్రయను విజయరాఘవ నాయకుని నాటకమున నిది పేర్కొనబడినది.

5. కృతి విషయము.

"అలమోహినీ విలాసాఖ్య ద్విపదకృతి నాటకం

బొనరించు నలసమాన."

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య.

తం. 541 (ప్రస్తావన)

1. కవి. విశ్వనాథకవి : వెలుతురుపల్లి.

2. కాలము క్రీ. శ. 1580 ప్రాంతము.

3. కవి కృతులు.

1. శ్రీరామవిజయము. యక్షగానము.

2. హరిశ్చంద్రకథ. నిరోష్ఠ్యము.

3. పారిజాతాపహరణము. సంస్కృతము.

4. శేషధర్మము.

4. ద్విపద కృతులు. గౌరీవివాహము.

(శేషధర్మములో)

5. కృతి విషయము.

"కల్పించినాడవు కవిజనశ్రవణ సౌ

ఖ్యమున గౌరీవివాహంబు ద్విపద"

అను వాక్యమాధారము.

6. కృతి వివరణము. కృతి లభ్యముకాలేదు.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య.

తం. శేషధర్మము. R 78

1. కవి. వీరభద్రకవి. ఈవని పోచిరాజు.

2. కాలము

3. కవి కృతులు.

4. ద్విపద కృతులు. సీమంతినీ కథ.

5. కృతి విషయము. బ్రహ్మోత్తర ఖండములో సీమంతిని చరిత్ర బెజవాడ శ్రీపతి పండితుని సాంప్రదాయపు వర్తకుడగు మహాదేవరాధ్యుని కుమారుడు మల్లనారాధ్యునకు కృతి.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. R 658 అ.

1. కవి. వీరన - పోచిరాజు.

2. కాలము క్రీ. శ. 1800

3. కవి కృతులు.

4. ద్విపద కృతులు.

5. కృతి విషయము. బ్రహ్మోత్తర ఖండములోని విభూతి మహాత్మ్యము.
బెజవాడ శ్రీపతి పండితారాధ్యున కంకితము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. R 635 అు.

1. కందుకూరి వీరేశలింగము.

2. కాలము క్రీ. శ. 1848 - 1919

3. కవి కృతులు.

4. ద్విపద కృతులు. సత్యాద్రౌపది సంవాదము.

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ప్రా. భా. సంఖ్య.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య.

ఆ. వా. సూ. 218 పే.

1. కవి. తరిగొండ; వెంగమాంబ.

2. కాలము క్రీ. శ. 1840

3. కవి కృతులు.

4. ద్విపద కృతులు. భాగవతము.

5. కృతి విషయము.

6. కృతి వివరణము.

(అ) ముద్రితము. ముద్రాక్షరశాల సంవత్సరము.

(ఆ) అముద్రితము. ప్రా. భా. సంఖ్య. 1013 వ

తం. 1-6 స్కంధములు.

1. కవి. తరిగొండ వెంగమాంబ.

2. కాలము క్రీ. శ. 1840

3. కవి కృతులు.

4. ద్విపద కృతులు. రాజయోగసారము.
రాజయోగామృత సారమను నామాంతరము గలది.

యోగము

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THE ANDHRAS AND TELUGUS, THEIR ORIGINAL HOME AND LANGUAGE.

By

S. Ramakrishna Sastry, M.A., B.O.L.

The more we grow cultured and civilised, we are inclined to know more correctly about the origin of our nation, home, and language. But one need not feel his status lowered to admit his nationality however babarous it might have been once upon a time. Naturally all the modern civilised nations might have sprung up from the most primitive stages. As a matter of fact Indians were considered to be the most cultured and civilised people in the world in the pre-historic ages, when the European nations were using skins for their loins and feasting upon unboiled flesh. But now, the the conditions have become quite reverse. In India people have greater regard for Aryan culture and civilization than for any other, and they are proud of it. They consider it to be superior to all others. As a result of it, some people hesitate to admit their inferior nationality. In some parts of India Aryans and non-Aryans got themselves intermingled together and it is now rather difficult to decide the racial problem in those cases. Andhra-Telugu problem is one of the type.

It has been a long disputed subject whether the Andhras and the Telugus are one and the same or not, and whether the Andhra-Telugus are the Aryans or the Dravidians. Generally when big nations split into branches and go about in groups and settle somewhere, the groups form into separate tribes after sometime when they cease to have mutual contact with the other groups due to some hinderances as a big mountain or a river between them. The separate tribes are given some names by the neighbouring people and they naturally have some peculiar characteristics of their own. The name of the tribe is

automatically applied to its language, and to the land which it occupies. So the language can naturally determine the race and nationality. As such the language verifies the results of the inscriptional research, which in turn verify the references made in Epics and records of tradition. It is generally believed by the research scholars that before the Aryans came to India from Asia Minor or elsewhere, Dravidians—like the Austrians and the Kols—immigrated to India and occupied the places of the primitive inhabitants of the country. It is also believed that the Indian culture and civilization is the combination of the Aryans and the Dravidians, and one should be very shrewd and careful to differentiate the two.

The earliest reference to the Andhras was made in the Aitareya Brahmana of the Rig-Veda, where Viswamitra cursed his first fifty sons, when they refused to accept Sunahsepha as their brother. They were cursed to be among the Pulindas, Pundras, Sabaras, Andhras and Mutibas, who were considered to be the out-castes, and so non-Aryans or Dasyus. But some scholars contest that these tribes also were Aryans, as they were residing in Aryavartha or north of the Vindhya mountains. Anyhow it is not a discussion for our subject here. So I pass on for the present. Subsquent references of Andhras were made in some Puranas, Mahabharata and Ramayana. In Vayu and some other Puranas the names of the Andhra Kings and the duration of their reigns were given. This information was corraborated by the inscriptional records with the only difference that the Andhra Kings in puranas were called Satavahanas in inscriptions. So the Satavahanas were naturally believed to be the Andhras. It is conceived that 'Andhra' was the name of the race and 'Satavahana' was the name of the dynasty. The next reference about the Andhras was made in history by Megastanes, the Greek traveller, who visited Chandragupta, the King of Magadha. He remarked that the Andhras were the mighty race next in power to Muaryas with one lakh of footmen, 2,000 cavelry and 1,000 elephants and some forts. It is learnt from the puranas as well as the inscriptions that the Satavahana Andhras ruled over the country between the rivers Kistna and Godavary, for about 450 years from B.C. 230 to 225 A.D. with Dhanyakataka and Srikakulam as their capitals

on the banks of the river Kistna. It might be in this period that the temple of 'Andhra Vishnu', was erected at Srikakulam, in Kistna district. I think, that it might have been erected in honour of one of the best Kings of the Satavahana Andhras of this period. Generally, according to the Hindu tradition, a King is considered as God 'Vishnu' by the subjects. The Deity of this temple, the "Andhra Vishnu" I believe, is no other than the best Andhra ruler of the Satavahana Dynasty. Or, the deity of the temple might have been called "Andhra Vishnu", as the deity "Vishnu" was installed by an Andhra Satavahana King in the Andhra capital, "Srikakulam". Sri Krishnadeva raya, the Emperor of Vizianagar, made a reference to this deity 'Andhra Vishnu' in the beginning of his work, 'Amukta malyada'. It appears that the Satavahana Andhras ruled the country from Nellore in the south, to the Ganges in the north, and to Bombay in the west, in the Maharashtra country also, and established colonies in Java and Burma. All the inscriptions of the Satavahana Andhras were written in Prakrit language and a few literary works also of this period were written in Prakrit language, namely, 'Sapta Sati' of the Satavahana King, Hala, was in Maharashtra Prakrit and Gunadhya's "Brhatkatha" was written in Paisachi Prakrit. Prakrit languages are considered to be the corrupted languages of Sanskrit. As for the religion of the Satavahana Andhras, some adopted Vedic religion and performed Aswamedha yaga etc., and others followed Buddhism, which came to South India from Magadha. From the above references it can be easily inferred that the Satavahana Andhras were the Aryans that came from the North of the Vindhyas and established their kingdom on the banks of the rivers Kistna and Godavary and ruled for about 450 years. The inscriptional language of the Satavahanas, i.e., the Prakrit also supports the above theory.

We have to presume that the Satavahanas wrote their literary works in their mother-tongue. If so, as Gatha sapta-sati of Hala was written in Maharashtra Prakrit, are we to assume that it was their Vernacular? If we were to accept it, the Maharashtras, whose vernacular is Maharashtra, and the Andhras should be one and the same. In such a case why should they be given separate names? But we find now that the

Maharashtras are quite different from the Andhras. When they are different from the Maharastras, why should the Andhras write their literary works in the language of others? Did they not posses their own language, when they were such a powerful ruling nation with great culture and civilization? Then what was their mother-tongue? In this period Gunadhya wrote the "Brhatkatha" in Paisachi Prakrit which was considered to be the language of the devils or pisachas, from the derivation of the word. But what relation had the vernacular of Gunadhya with the language of the devils? Some argue that the Telugu language is derived from the Paisachi Prakrit. These are the problems that we are frequently confronted with in this connection.

The successors of Satavahanas, namely the Ikshwakus, the Salankayanas, the Vishnukundins, the Pallavas etc., used Sanskrit and Prakrit in their inscriptions. It was only in the 7th century, when the Chalukya rulers began to encourage the regional languages, the Telugu was being introduced in inscriptions. Later on inscriptions were used to be written completely in Telugu language itself. From these, some scholars have concluded that the Telugu language developed from Sanskrit and Prakrit languages only and so it belongs to the Aryan family of languages. As a matter of fact the bulk of the vocabulary may support this theory. But the grammar of the Telugu language is absolutely quite different from that of the Aryan languages, and so it could not be traced to the Aryan family. In the matter of affiliation of languages grammar is the most important criterion. The agglutinative nature of the Telugu language, the inflectional and conjugational terminations of nouns and verbs respectively reveal that the Telugu language belongs to the Dravidian family and not at all to the Aryan family. Besides, the pure national words of the language also support the theory by showing their relationship to the Tamil and Kannada words of the same sense. To add to this, some of the words and characters used in the Sanskrit and Prakrit inscriptions before the 7th century in the Telugu country, were found to be purely Dravidian. From all these instances we can easily conclude that the Telugu language in

some shape was in existence before the 5th century. From the 5th century to the 7th century we can perceive a few Telugu words here and there in the Sanskrit inscriptions, of course Sanskritised or the Sanskrit terminations added to the Telugu stems in the fashion of the Manipravala style. Those Telugu words are the names of villages, rivers, persons etc. As soon as the Chalukyas got the ruling power in the beginning of the 7th century, they began to patronise the regional languages, Kannada in the Kannada country and Telugu in the Telugu Country. This was corrobarated by the statement of the poet Nannechoda in his Kumarasambhava.

క॥ మును మార్గకవిత లోకం
బున వెలయఁగ దేశికవిత పుట్టించి తెనుం
గును నిలిపి రంధ్ర విషయం
బునఁ జన చాళుక్యరాజు మొదలుగ పలువుర్॥

During the 7th and 8th centuries Telugu inscriptions were written in prose only. And from the beginning of the 9th century to the end of the 10 century, we can see inscriptions written in poetry also. But the metres adopted in these were national, unlike the poetry in the literary works of the latter period in which sanskrit metres were adopted.

Though Sanskrit terminations were added to the Telugu words found in the Sanskrit inscriptions of the 5th and 6th centuries, we find Tamil terminations added to some Telugu words in the inscriptions of 7th and 8th centuries and gradually the Telugu language developed. During the 13th and 14th centuries in almost all the Dravidian languages a new school of Manipravala style started, i.e., to add Sanskrit terminations to the Dravidian and Sanskrit words. It occupied a good place in the Malayalam language. In Telugu and Tamil also there are some verses of the type. But the grammarians in all these languages strictly condemned this practice.

The word 'Telugu' or 'Tenugu' was never used before the 10th century to denote either the language or the people or the country. The word 'Andhra' was used in its place. The word 'Telugu or Tenugu' is Dravidian, whereas the word

'Andhra' is Aryan as we saw already. Many far-fetched derivations from 'Trilinga' etc. were attempted to the word 'Telugu' and they were found to be very unsatisfactory. Some derive the word from 'Ten' = South :—Ten + galu (Pl.)—Tengalu—Tengulu—Tenugulu = Southerners, and argue that it is an appropriate and correct derivation. It appears to be so; but there is an objection to it. The above denotes a Dravidian or Tamilian derivation and the word should have been used only by the Tamilians to refer the Andhras, if the derivation is genuine. If so, the Andhras were never Southerners to the Tamilians, and they are always north of the Tamilnad. They used 'Tengala and Vadagala' denoting respectively Southerners and Northerners of the sub-sects among the Tamilian Vaishnavites. The Maharashtras are in the north of the Andhras. It might have been probable if they had used this term for the Andhras. But this is a Dravidian word and never yields a Maharashtra or Aryan or Prakrit derivation denoting south. So the above derivation cannot be accepted forthwith.

Now the Telugu language is spoken in the Andhra country occupied by Vizag, East and West Godavary Districts, Kistna, Guntur, and Nellore districts on the east coast, Cuddapah, Kurnool, Bellary, Ananthpur and half of the Chittoor district in the Royalasima, and in six districts in the Hyderabad state, and in some parts of the Mysore state and in a few places in Nagapur province. Judged from the morphological stand point the Telugu language is universally admited to have belonged to the Dravidian family of languages and not at all to the Aryan family. We saw in the beginning that the inscriptional language of the Satavahana Andhras was Prakrit and so belongs to the Indo-Aryan family of languages. Further the Telugus are considered to be one among the Dravidians. While it is so, can we infer that the present Andhras are the descendants of the Satavahana Andhras, and the present Andhra-Telugu language is the outcome of the inscriptional Prakrit language of the Satavahana Andhras? We found that the two languages belonged to two different families of languages. So the reply to the latter part of the question is 'No.' From it we can easily infer that the former too is not true, because a nation cannot but speak its vernacular. Generally the race can be determined by the language it speaks.

Under these circumstances we cannot but believe that the Satavahana Andhras were only the ruling race of the Kistna—Godavary area during B.C. 230—225 A.D. and their Prakrit language was used for administrative purposes, while the Dravidian language—Telugu was spoken in the houses of the Telugu (Dravidian) families. In the time of the Satavahana-Andhras the different Dravidian languages might not have been separated, and primitive (or parental) Dravidian language migh have been spoken in the houses of the people living between the rivers Kistna and Godavary also, without a special distinction to the region. It has to be presumed so, as inscriptions are not found earlier than the 5th century A.D. in Kannada, and 7th century in Telugu, and still very late in Malayalam. Only the Tamil language might have developed from the primitive Dravidian language, just as Classical Sanskrit developed from the Vedic Sanskrit, in the early days of the Christian era. When the Satavahana Andhras came from the north of the Vindhyas to the South India and established an empire with their capital at Srikakulam on the banks of the Kistna river, the Dravidian inhabitants between the rivers Kistna and Godavary alone came under their control and they had to be given a separate name, to differentiate them from the other Dravidians living near the river Kaveri, since they were not under their control and rule. The Dravidian inhabitants of Kistna and Godavari might not have been separated from the Dravidian inhabitants of the river Kaveri, though their languages might have been in the stage of only dialects of the primitive Dravidian language. At this stage the Satavahana Andhras might have given the name of their race and nation to that part of the Dravidian tribe, living in the region between the rivers Kistna and Godavary as they never had a separate name for themselves by that time. That name might have continued even to-day though they acquired a separate national name, 'Telugus or Tenugus' subsequently. When the Satavahana Andhras lost their power in the 3rd century A.D., they also gradually became extinct, and their naguage lost its influence in course of time.

Even in the times of the Ikshvakus, Vishnukundins, Salankayanas and Pallavas, i.e., from the 3rd century to the 6th century, none of the Dravidian languages other than Tamil, might have reached the cultivated stage and got into prominance. So in the Telugu country, the rulers used Sanskrit as their court language and wrote inscriptions in the same language. Telugu might have been separated in the time of the Satavahana Andhras and developed in the Telugu houses, though in the enviornment of the Prakrit speaking people. Kannada might have grown with Tamil for a few centuries more in the Christian era. Malayalam might not have separated from Tamil for a long time. That is why Telugu language has more remote resemblances of Tamil, than Kannada has with Tamil.

It is argued that the Satavahana Andhras got themselves merged into the Telugus, as a result of which the words Telugu and Andhra are used alike for the race, language and country. But it cannot be stated definitely at what time the two got amalgamated. It can only be guessed that it might have taken place sometime after the fall of the Satavahana dynasty in the south, and the uplift of the Telugu language during the Chalukyan period, that is roughly between the 3rd and the 7th centuries A.D. Though there is an amalgamation of two races in Telugu—Andhras, we donot find clearly an amalgamation of two families of languages. We find the Dravidian Telugu predominated over the Aryan language, the Prakrit. That is, we have to suppose that the Satavahana Andhras gave up their mother tongue, the Prakrit, and adopted the Dravidian language, Telugu as their vernacular gradually. But it is a question to be considered whether it might be probable and completely true to nature. When two nations come together, it is natural that one nation may borrow or lend a good deal of vocabulary of its language to the other nation, but not the grammar of the language. It is against the laws of the linguistic science. Even when two races merge together, a third new language may come into existence having some similarities from each of the langua-

ges in matters of phonology, morphology and vocabulary. The modern Hindustani, Hindi etc. are such languages. But such inter-mingling of the elements of the two different families of languages in the formation of the Telugu language is not found when it is studied from the morphological point of view.

So the inter-mingling of the Aryans and the Dravidians is doubted and the Telugus are believed to be the Dravidians. It is set forth by research scholars, about the origion of the Prakrit languages, that the Vedic language was mispronounced on the tongues of the Dravidians and thus the Prakrit languages formed. Such Prakrit speaking Dravidians lurked here and there even in North India near the forests and mountains, when they were persued by the Aryans and driven out of their residences. Dr. Caldwell also was of this view. Such people might be the Pulindas, Pundras, Sabaras, Andhras and Mutibas mentioned in Aitareya Brahmana, that resided in the North of the Vindhyas. So we can now infer easily whether they were Aryans or non-Aryans. They might have lived and grew in the enviornment of the Aryans, whereas the Dravidians of the south of the Vindhyas had very little contact with the Aryans; and still less had the Dravidians near the Kaveri river.

So we have to conclude that the north Indian Dravidians, viz., the Satavahana Andhras, occupied the area between the Kistna and the Godavary rivers, which was already occupied previously by a branch of the south Indian Dravidians and ruled for about 450 years from B.C 230 to A.D. 225, and gave the name of their race to that branch of the south Indian Dravidians of the Kistna and the Godavary area and to the place also, as a result of the influence of the ruling power, when the ruled tribe had no separate name for itself, since it was recently getting itself separated from the main race. The Andhras lost their power in the 3rd century A.D. When the south Indian Dravidians of the Kistna and Godavari rivers, gained power from the 7th century A.D., the Satavahana Andhras, might have got themselves merged up into the natives of the place during the intrim period of 400 years from the 3rd to the 7th century A.D. At this stage, to discriminate the South Indian Dravidians from the North Indian Dravidians in the Kistna—

Godavari area, the former might have called themselves the "Southerners" or the "Ten—gal". Or, the Dravidians of the Kaveri area might have called them by that name, to discriminate them from the others. If this might be true, the previous derivation of the word 'Tenugu' will hold good. But the change of 'n' into 'l' in 'Telugu' its synonym, is still to be considered.

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WORDS THAT TELL SOMETHING ABOUT TULUVAS.

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It is a well known fact that Tulu forms one of the five languages of the Dravidian group, the other four being Tamil, Kannada, Telugu and Malayalam. Unfortunately, due to political subjugation, throughout its chequered career, very little that can be styled literature is extant in that language. At no time, during its period of development, this beautiful language basked in the sunshine of royal patronage. The region where this language is spoken comprises of about four taluks in the District of South Kanara (Madras State). Throughout the period of history, the area of Tulu-nad remained practically the same without increase or diminution. This fact alone is sufficient to prove the deep-rooted love the son of the soil has for this language.

Tulu has not invented a script of its own (1) and that may be one of the reasons for its remaining a cultivated language without literary works. But this handicap has not made it suffer in its growth or development. It can express even the subtlest ideas and the finest feelings with the help of its own vocabulary. There are beautiful pithy sayings, devotional songs, and moving ballads called "pāḍdanas" in Tulu. Tulu has enriched its vocabulary by creating new words or idioms out of its own roots and judiciously importing loan words from other languages as and when occasion arose. Tulu like other Dravidian languages is the mother tongue of the people belonging to different communities in the Tulu country.

(1) However, there is a Script called Tulu which has never been employed for writing Tulu Language. It resembles the Malayalam script. Vēda mantras, stotras are written in it. Whenever anything useful is to be written or printed in Tulu, Tuluvas employ the Kannada Script.

It will be of interest to note that Tulu still preserves certain very old forms of the Dravidian words with suggestive meanings not to be met with other sister languages. Tulu as spoken by the Harijans contains more such forms, as could be noticed from the following examples :—

TUḶḶĒL : This is an old word among the Tulu Harijans for marriage. It is a common rule of Tulu grammar that certain nouns and adjectives take the endings with *ēl*.(2) This very closely resembles the Malayalam cognate Tuḷḷal meaning jump or dance (as in the famous dance called Ōṭṭan Tuḷḷal). In Tulu and Kannada the word Tuḷḷu means "To roll, to frisk, to jump" etc. Marriage is an extremely happy occasion which the Tulu Harijans feel is incomplete without a community dance, accompanied by music. The dancers (almost all in the assembly) would be singing and dancing quite rhythmically, playing on a peculiar drum called Duḍi. Even to this day, this gay item forms the most important part of the function and hence the marriage function itself is called "Tuḷḷēl", a cultural relic of the past, quite out of vogue among the other Dravidians.

They did not observe several caste distinctions, as could be seen from the absence in their vocabulary of purely Dravidian words to denote castes. Of course, in later times they imported the word Bāṇār, a tadbhava of Brahmin. However they did distinguish new comers who were fair complexioned and who settled down in the Tuluva country and subsequently adopted their language as BOḶVĀTI (Boḷ-white ; i.e., the Whites) quite distinct from themselves called KARVĀTI (Kār–dark i.e., the Blacks or Darks.)

POṬṬE : A very old word (cf. Poḍe=pouch), literally meaning stomach, is used to denote "Pregnancy". It goes well with the Sanskrit word "Garbha", thereby showing

(2) e. g. uṇgēl, naṭṭēl, koddēl.

how in the development of great languages the creative minds work in the same manner, consciously or unconsciously. The very small word "Potte" is used to denote a pregnant ear of corn or an ear of corn just before shooting forth. This incidentally points out how observant they were about the food crops and what an amount of exultation they had in describing the happy growth of their crops by employing terminologies used in reference to human beings.

PĀYA : This is the word for delivery. However the word 'Ped' (cf. Per in Kannada) is used by the upper class Tuluvas in the sense "to beget." Pāy would literally mean 'To jump over', 'to pass', 'to cross', etc. Is not child-birth a great 'pass-over', a great crisis in the woman's life ? This is another proof of their imaginative mind.

UḶḶĀYA is the word for Lord. This is derived from the Dravidian Root, uḷ (cf. Tamil, Malayalam, Kannada, Tulu–Uḷ, Uṇḍu or Uṇṭu) meaning 'to possess'. Uḷ + āya, he who possesses is Ullāya. This term is sometimes used with reference to God. Goddess "Devi" is termed "Uḷḷālti". This again proves their simple but clear attribute of God.

Now we pass on to a few Tulu words used by all the Tuluvas in common.

UṆPU : Cooked rice, the staple food of the Southerners is called 'Uṇpu'. This noun is derived from the Dravidian root 'uṇ' (to eat). Tulu is the only Dravidian Language that has adopted this meaningful term for 'cooked rice' which deserves the first rank in the order of our course.

UPPĀḌ is the word for pickles. The word is a compound made up of uppu (salt) and pāḍ (put), i.e. a thing put in salt i.e. preserved in salt.

KODDĒL is a kind of vegetable dish which corresponds to Sambar in Tamil. This interesting word is evidently derived from the Dravidian root kodi (to boil).

ĀJĀINĀVU is a dish that corresponds to Kaṛi of Tamil and Tāḷda of Kannada. Since this dish is devoid of any liquid portion and practically dried, the word Ājāiṇāvu (that which is dried) is quite apt. In Tulu—Āju means dry (cf. Dr. Āru).

AḶE, the old Dravidian word for butter-milk, is the only word still in vogue in Tulu for that stuff. We come across this word only in the early works of the other Dravidian Languages, whereas it is in current use in Tulu.

KAY-KANJI is the Tulu word for cattle. It is a beautiful compound full of meaning. Kanji, the latter part of the compound corresponds to the other Dravidian words kaṛu (Kannada), Kanṛu (Tamil) meaning calf. 'Kay' means hand. So, our hands have to be busy in carefully tending them. Therefore they are "Kay—kanji". This clearly shows the importance of cattle rearing among the ancient Tuluvas. They mainly consisted of erme (buffalo) (Tamil: erumai, Malayalam: erume, Kannada: emme, Telugu: enu), petta (cow), eru (ox) (Tamil, Malayalam; erudu, Kannada: ettu, Telugu: eddu), Kanji (Calf), ēḍ (goat), etc. Here the word *petta* deserves special notice. Evidently this has come from the root "per" meaning "to beget". "Petta" is the one that has delivered and hence this suggestive term is applied to calved cows only. The uncalved she-calf is called 'gaḍasu'. It is only in Tulu we find this beautiful word for cow. This is yet another proof of the imaginative power of the Tuluvas. (It may be of interest to mention here that a lady during confinement is called "Peddōḷti — i.e. she that has delivered).

KIDE is the word for cattle pen. This is a purely Dravidian word not commonly found in other Dravidian Languages. However in some old Kannada dialects the word for cattle pen is "Kede". In Tamil, in common parlance, 'Kiḍe-maḍakkal' is used in connection with sheep assembled during a whole night in a particular field for the

purpose of manuring. All these must have come from the root "kiḍe" or "keḍe", 'to lie down'. Hence, how appropriate it was on the part of the ancient Tuluvas to have named the resting place of cattle as "Kide".

IL is the only word used for house in Tulu. This is a very ancient Dravidian word meaning "to be" or "Place" or "abode". In the sense of dwelling place (house), this word is used as such or in compounds in the other languages of the group also. Connected with this word is "bākil" (mouth of the house i.e door). (cf. Tamil: Vāsal, Telugu: Vākili, Kannada: bāgil). Also pittil which means a garden or a house-compound (literally back of the house, pintu + il).

GIḶISUVĀY or Giḷisuve is used for a window. This must be a cognate with Giḷbāgil found in some dialects of Kannada which perhaps means a small door through which a parrot (giḷi) can pass (?). Here we have yet another instance of their poetic fancy.

KĒRPU is a word derived from Kēr (wall). (In Malayalam kēri means 'get up'). In Tulu kērpu means ladder. This coinage is so apt, on account of its use for going up a wall or any high object.

MUḶI means dried grass. The word Muḷi means old, hence the aptness of the term.

NAṬṬI : Meaning—vegetables. This word is derived from the root 'naḍu', meaning 'to plant'. The 'planting process' is the fundamental operation in all agricultural pursuits and hence the Tuluvas term this important branch of agriculture namely vegetable growing as "Naṭṭi". The vegetable garden is called 'naṭṭita pittil'.

BENḌE (lady's finger), manōḷi (Monordica mondelpha). badane (brinjal), bāre (plantain), nurge (drum-stick), abare (beans), pīre (the Luffa), sēvu (the Taro), muṇci (chilly), are some of the common vegetables.

TĀRE (cocoanut), tāri (palmyra), pane, kangu, (derived from Kramuka (?), meaning arecanut trees; but the arecanut is called bajjey'), ind (wild date tree): These are the names of the important palm trees.

PILA (Jack), kukku (Mango), nērōḷ (purple berry), pērōḷ are a few of the fruit-bearing trees which the Tuluvas grew from time immemorial.

We have a few words like "Ōḍāri", "Biruvēr", "Nalikketākulu", which specify certain classes of professions in the old order of Tuluva society. Ōḍāri is the pot-maker (derived from the word ōḍu meaning earthern pan). Biruvēr literally means "men of the Bow".(3) Perhaps originally they were given to hunting. The third category mentioned above now belong to a section of the Harijans. They are professional dancers at religious ceremonies called 'Kōla' held for the appeasement of certain deities (būtas known as kallurṭi, guḷiga, panjurli etc.). The name is derived from the beautiful root 'nali' meaning 'to dance'. What once denoted a fine profession, subsequently got entangled in caste nomenclatures. It will be interesting to learn that the Tuluvas used to denote the Harijans as 'Karvāti' (literally, the blacks) and the rest as 'boḷvātis' (the whites) as already explained before.

Some of their Handicrafts may be taken up for consideration now. They would protect themselves from rain (which used to be severe on them during the South West Monsoon) while at work, by using a special kind of sheath-like thing called "Keḍenjol", made of the cocoanut feathers (maḍal). The last portion of the above compound is 'Ol' which is from 'oli' meaning the feather of the palm-tree. 'Keḍe' means lie; so it is an arrangement of the 'oli', to 'lie' over the back and head of the wearer so as to protect him from rain. This is an example of interesting and intelligent word-coining which throws some light on the

(3) Biru (Tulu), Bil (K), Vil (T) meaning "bow".

early picture of the farmer during the rainy season. PAJE[4] is woven mat. It must be from pāy or pāsu meaning 'to spread'. The Tuluvas are adepts in making a variety of beautiful mats.

MUṬṬĀḶE is a covering for the head made of 'pāḷe', the broad spathe at the bottom of an areca palm branch. In olden days, they used to make very artistic and costly designs in them and wear them as head-dresses on important occasions. That simple article was their luxury. They make very cheap ones too and wear them on the heads, while carrying heavy loads so as to act as pads between. Muṭṭāḷe is made up of the words muṭṭu and pāḷe.

BAṬṬI is a basket. On account of its round shape (vaṭṭal) it has this name. There are many types of them. (Malayalam—Vaṭṭi).

PLACE NAMES: In the course of this short paper, it may not be possible to point out all the beautiful place-name systems in Tulu. A few will suffice to prove that the Tuluvas too were quite clever observers, gifted with rich imagination and ideas. In Tulu, 'pāḍi' would mean 'grove'. So we have places bearing the names 'Kodi-p-pāḍi' (corner-grove), 'Dēlam-pāḍi' (Dēlam's grove), 'pucca-p-pāḍi' (cats' grove), 'boḷḷi-p-pāḍi' (Sliver grove) etc. Āla, probably another form of ār (river) is the place-name suffix for several river-side places, e. g. Uḷḷāla, Kuḍāla, Buṇtwāla, Kaḍeswāla, (all on the banks of the Nētrāvati).

Place-names ending with 'ūru'—Puttūr (New hamlet), Mittūr (raised hamlet), Tōkūr etc.

Those ending with Kāḍu — Kāṟe-kāḍu, Nekkare-kāḍu, Mūle-kāḍu etc.

Those ending with aje: Kuk-k-aje, Kainthaje, Peraje, Nerlaje, Murgaje.

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(4) Kannada : pase ; Tamil : pāyi.

(Aje must be a cognate of 'are'-meaning rocky place. In Tulu 'r' is usually replaced by 'j'.).

Some ending with 'Ila' (meaning—house). - Baḍekila, (northern house), Kedila (Kedu-tank, so tank-house); Canila, Maṇila, Urdila, etc.

Some ending with aḍka (meaning-plain): Baci-y-aḍka, Kuṇḍaḍka, Baitaḍka, Sāraḍka, Koppaḍka Uḷaraḍka, Paḷḷataḍka.

Many ending with bail (meaning—open space) - Bail, Bārebail, Bākira-bail, Aḍkata-bail, Uḷa-bail, Mūdam-bail, etc.

Lastly a few proper nouns of persons may be mentioned here. Some of the indigenous Tulu proper nouns are Kariya (The black, perhaps for Krishna), Boḷiya (the white, perhaps for Siva), Māyila (he of the great house), Mudda (the affectionate one), Appu (the true one), Ponnakka or Ponnamma (gold lady), etc.

Here one must not forget to state that the Tuluvas did have contact with Sanskrit and from that they did take in whatever was useful. The following is a list of proper nouns, current even to this day, among the Tuluvas, almost all of them being Tadbhavas of Sanskrit. The beauty is that they have adapted them to suit the philological condition of their language and in some cases, they are beyond recognition and may carelessly pass off for Dravidian words. Aitta (Āditya), Cōma (Sōma), Buda (Budha), Guruva (Guru), Tukra (S'ukra), Taniya (S'ani), Uggappa (Ugra-S'iva), Dugga (Durga) are examples.

Thus, we see that the Tuluvas, a small group, compared with the other Dravidian groups, in spite of their several hardships and obstacles have through the ages, developed a language, which mirrors a culture worthy of being cherished proudly.

CONNEMARA
30 MAY 1955
MADRAS

ಕೃಷ್ಣಾವತಾರ ಕಥಾಸಂಗ್ರಹ

ತೃತೀಯಾಶ್ವಾಸ

ಕಂ|| ಶ್ರೀರಾಮಾಚ್ಯುತರಲ್ಲಿ ವಿ |
ಹಾರಂಗೈಯುತ್ತುಮಿರ್ಪಿನಂ ಕೇಳ್ ವ್ರಜದೊಳ್ ||
ಕಾರಾಗಳಳ್ಗಿ ವಿಕಸ |
ದ್ವಾರಿರುಹಂ ಸಮನಿಸಿದುದು ಶರದಾಗಮನಂ || ೧ ||

ವೃ|| ಘನನಾಮಂಬೆತ್ತುಮಿಾಗಳ್ ದ್ವಿಜಗತಿಗೆಡರಂ ಮಾಡಿಪೆಂ ಕಿಮ್ಮನೀಮಿ |
ತ್ರನ ತೇಜಕ್ಕಡ್ಡಲಾದೆಂ ಸಮನಿಸಿತು ಮಹಾಪಂಕಮೆನ್ನಿಂದಮಿಾಮೇ ||
ದಿನಿಯೊಳ್ ಸದ್ರಾಜಹಂಸಾಹಿತನೆನಿಸಿ ಜಡಗ್ರಾಹಿಯಾನಾದೆನೆಂದೊ |
ಯ್ಯನೆ ಚಿಂತಾಧಿಕ್ಯದಿಂ ಬೆಳ್ಪಡರ್ದವೊಲೆಸೆದತ್ತಾ ಶರಚ್ಛುಭ್ರಮೇಘಂ || ೨ ||

ಕಂ|| ಇಂತೇಳ್ಗೆಯಿಂ ಶರತ್ಸಮ |
ಯಂ ತಳ್ತಿರೆ ನೋಡಿ ನಂದಮುಖ್ಯರ್ ಗೋಪರ್ ||
ಸಂತಸಮನಾಂತು ನಿರ್ಜರ |
ಕಾಂತ ಮಖಾರಂಭಕುಜ್ಜುಗಿಸಿದರ್ ವಿಪ್ರಾ || ೩ ||

ವೃ|| ಸುರರಾಡ್ದಿವ್ಯಮಹೋತ್ಸವಕ್ಕಖಿಳಗೋಪರ್ಸರ್ವಸನ್ನಾಹದಿಂ |
ದಿರೆ ಕಂಡಚ್ಯುತನೀಗಳಿಂದ್ರಮಖಮೆಂದೇನೆಲ್ಲರುಂ ಚಿತ್ತದೊಳ್ ||
ಪರಮಾಹ್ಲಾದಮನಾನುತಿರ್ದಪಿರಿದೇನೇತರ್ಕೆ ನೀಮಿಂತು ಗೋ |
ಪರಿರೊಲ್ದೆನ್ನೊಡನಿಂದಿದಂ ವಚಿಸಿಮಾನುಂ ಕೇಳ್ವೆನೆಂತಾದೊಡಂ || ೪ ||

ವ|| ಎಂಬುದುಮಾನಂದಗೋಪಂ ಮುಕುಂದಮುಖಾರವಿಂದಮನಾನಂದದಿಂ ನೋಡಿಂತೆಂದಂ—

ವೃ|| ಜಳಧರಕಂ ಜಳಕ್ಕಮೊಡೆಯಂ ಸುರಪಾಲನೆ ಆತನಾಜ್ಞೆಯಿಂ |
ದಿಳೆಯೊಳಗೆಲ್ಲಿಯುಂ ಮಳೆಯನಾ ಜಳದಂ ಕಱೆಗುಂ ಕಡಂಗಿಯಾ ||
ಮಳೆಯಿನಶೇಷ ಸಸ್ಯನಿಚಯಂ ಬೆಳೆಗುಂ ಬೆಳೆದಿರ್ಪ ಸಸ್ಯಸಂ |
ಕುಳಮನಜಸ್ರಮಾನುಮಿತರರ್ಕಳುಮಿರ್ದಪೆವಪ್ಪುಗೈವುತುಂ || ೫ ||

ಕಂ|| ಆದರಿಂದಂ ಪ್ರಾವೃಟ್ಕಾ |
ಲದೊಳಾನುಂ ಸಕಲಭೂಪತಿಗಳುಂ ಭೂಭಾ ||
ಗದೊಳುಳ್ಳ ಮನುಜರುಂ ಪದು |
ಳದಿನರ್ಚಿಸುತಿರ್ಪೆವಿಂದ್ರನಂ ಮಖವಿಧಿಯಿಂ || ೬ ||

ವ|| ಎಂಬುದುಮಂಬುಜನಾಭಂ ಜಂಭಾರಿಮಖಾರಂಭದೊಳ್ ನಿಳಿಂಪಪತಿಗೆ ಮುಳಿಸು ಬಳೆವ ವೊಲಾನಂದಂಗಿಂತೆಂದಂ—

ಕಂ|| ಬಗೆವಿನಮಾಮೇಂ ಕೃಷಿಕ |
ರ್ತ್ರ್ಯಗಳೇ ವಾಣಿಜ್ಯ ಜೀವಿಗಳೆ ಮೇಣಿಳೆಯೊಳ್ ||
ಸೊಗಯಿಪ ಜೀವಿತಮೆಮಗೆನಿ |
ಸುಗುಮಿಾ ಗೋವಿತತಿಯಾಮೆ ವನಚರರೆಂತುಂ || ೭ ||

ವೃ|| ಎಮಗಾಶಕ್ರನ ಪೂಜೆಯಿಂದೆ ಫಲಮೇಂ ಶೈಲಾಳಿಯುಂ ಗೋನಿಕಾ |
ಯಮುಮಸ್ಮತ್ಸುರದೈವಮುರ್ವಿಯಮರರ್ಕಳ್ ಮಂತ್ರ ಯಜ್ಞಾರ್ಥಿಗಳ್ ||
ಕ್ಷಮೆಯೊಳ್ ಕರ್ಷಕರೆಲ್ಲರುಂ ವಿರಚಿಸುತ್ತಿರ್ಪರ್ ಮಹಾಸೀರ ಯ |
ಜ್ಞಮನಾಮದ್ರಿವನಾಶ್ರಯರ್ನೆಗಳವೇಳ್ಕುಂ ಗ್ರಾವಗೋಯಜ್ಞಮಂ || ೮ ||

ಆದರಿಂದರ್ಚನವಸ್ತುಸಂಚಯಮನೆಲ್ಲಂ ಕೊಂಡು ವೇದೋಕ್ತಮಾ |
ರ್ಗದಿನೆಲ್ಲರ್ ಪರಿಶುದ್ಧರಾಗಿ ಸುತಭಾರ್ಯಾಯುಕ್ತರಾಲಸ್ಯಮಿ ||
ಲ್ಲದೆ ಗೋವರ್ಧನ ಶೈಲಮಂ ಪದೆದು ನೀಮಿಾಗಳ್ಪವಿತ್ರಾಮಿಷೌ |
ಘದಿನೆನ್ನೀ ನುಡಿಗೇಳ್ದು ಪೂಜಿಸಿದೊಡಕ್ಕುಂ ಶ್ರೇಯಮೆಮ್ಮೊಳ್ನಿಜಂ || ೯ ||

ಎನೆ ನಂದಾದಿಗಳಾತನೊಳ್ನುಡಿಗಳಂ ಕೇಳುತ್ತೆ ಹರ್ಷಸ್ಫುಟಾ |
ನನರೊಳ್ಪಿತ್ತಿದು ಕೃಷ್ಣ ನಿನ್ನ ಮತಮೇ ಕರ್ತವ್ಯಮೆಂತಕ್ಕೆ ಶ ||
ಕ್ರನ ಪೂಜಾವಿಧಿಯಿಂದಮೇನೆಮಗೆ ಕಜ್ಜಂ ದಿವ್ಯಗೋವರ್ಧನಾ |
ವನಿಭೃದ್ಯಜ್ಞಮನಿಂದೊಡರ್ಚುವಮಿದಂ ಕೈಗಣ್ಮಿವೆಂತಾದೊಡಂ || ೧೦ ||

ವ|| ಎಂದನಂತರಂ—

ವೃ|| ಶರದುತ್ಫುಲ್ಲ ಸುಪುಷ್ಪಜಂಗಳಿನವರ್ ಗೋಪೃಂದಕೊಳ್ಪಿಂದಲಂ |
ಕರಣಂಗೈದು ನಗಪ್ರದಕ್ಷಿಣಮನಾಗಳ್ ತದ್ವ್ಯತರ್ ಮಾಡಿದರ್ ||
ಪರಮಾನಂದದಿನಚ್ಯುತಂ ಧರಿಸಿಯಾ ಭೂಭೃನ್ನಿಜಾಕಾರಮಂ |
ದರಮೂರ್ಧಸ್ಥಳದಲ್ಲಿ ಭುಂಜಿಸಿದನಾ ಬಲ್ಯನ್ನಮಂ ಸರ್ವಮಂ || ೧೧ ||

ಕಂ|| ಗೋವಳರೊಡನಿರೆ ಕೃಷ್ಣಂ |
ಗೋವರ್ಧನಗಿರಿಯನೇರಿ ತನ್ನೆರಡನೆಯಾ ||
ಶ್ರೀ ವಿಗ್ರಹಮಂ ಮಿಗೆ ನಾ |
ನಾವಿಧ ಬಲಿಯಿಂದೆ ತಣಿವವೊಲ್ ಪೂಜಿಸಿದಂ || ೧೨ ||

ವ|| ಅಂತು ಪೂಜಿಸುವುದುಂ—

ಕಂ|| ವರಮಂ ಗೋಪರ್ಗತ್ಯಾ |
ದರದಿಂ ಕೊಟ್ಟುಡುಗಿದತ್ತು ತನ್ಮೂರ್ತಿ ಬಳಿ ||
ಕ್ಕಿರದಲ್ಲಿಂ ನಂದಾದ್ಯರ್ |
ಹರಿಯುಕ್ತರ್ಬಂದು ನಲಿದು ಪೊಕ್ಕರ್ವ್ರಜಮಂ || ೧೩ ||

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ವ|| ಅಂತು ಪೊಕ್ಕು ಸುಖದಿಂದಿರ್ಪಿನಮಾಗಳ್ ಶತಮನ್ಯು ಮಹಾಮನ್ಯುವಂ ತಳೆದು—

ಕಂ|| ನಿಜಮಹಮಂ ಮಾಣ್ದೀಗಳ್ |
ವ್ರಜವಾಸಿಗಳದ್ರಿಮಖಮನೊಡರಿಸಿಯೆನ್ನಂ ||
ಭಜಿಸದ ನಿಮಿತ್ತಮಾನೀ |
ಕುಜನರ್ಗಂ ತಕ್ಕ ಶಿಕ್ಷೆಯಂ ಮಾಡಿಸುವೆಂ || ೧೪ ||

ಇವರೇಗೈವರ್ ನಂದನ |
ಕುವರನ ಕುವಚನದಿನಿಂತೊಡರ್ಚಿದರೊಳ್ಳಿ ||
ತ್ತವನಾರ್ಪಂ ನೋಳ್ಪೆಂ ವ |
ಲ್ಲವ ಗೋಪೀಜನಮನಿಂದು ರಕ್ಷಿಪನೆಂತೊ || ೧೫ ||

ವೃ|| ಎಲೆ ಸಂವರ್ತಕವಾರಿದಂಗಳಿರ ನಂದಂ ಕೃಷ್ಣನಿಂ ಕೊರ್ಬಿಮ |
ದ್ವಿಲಸದ್ಯಜ್ಞಕೆ ಭಂಗಮಂ ನೆಗಳ್ದನಂತಕ್ಕಕ್ಕೆ ನೀಮಾವ್ರಜ ||
ಸ್ಥಳದೊಳ್ ಗೋಗಣ ಗೋಪ ಗೋಪಿಯರನೀಗಳ್ ಪೀಡಿಸಿಂ ವೃಷ್ಟಿಯಿಂ |
ನೆಲವೆಲ್ಲಂ ಜಲಮಪ್ಪವೊಲ್ ಕರೆಯಿಮಿನ್ನೇಳುಂ ದಿವಾರಾತ್ರಿಯುಂ || ೧೬ ||

ಅನಿಲಾಂಬೂತ್ಸರ್ಗದಿಂದಂ ನಿಮಗೆ ನೆರವನೈರಾವತಾರೂಢನಾಂ ಮಾ |
ಳ್ಪೆನೆನುತ್ತಭ್ರಾಳಿಗಾಜ್ಞಾಪಿಸೆ ಗುಡುಗು ಸಿಡಿಲ್ಮಿಂಚು ಕೈಗಣ್ಮೆ ಘೋರಂ ||
ಬ ನಿನಾದೋಚ್ಚಂಡವಾತಾಹತಿಯಿನಗತರುವ್ರಾತಮೊಂದಾಗೆ ಪಾಥೋ |
ದನಿಕಾಯಂ ಕುಂಭಿಶುಂಡಾಲಸಮಮೆನಿಸುವ ಧಾರಾಳಿಯಂ ಸೂಸಿತಾಗಳ್ || ೧೭ ||

ಇದನಾಶಕ್ರನೊಡರ್ಚಿದಂ ಸ್ವಮುಖಭಂಗಕ್ರೋಧದಿಂ ನೋಳ್ಪೆನಾ |
ತ್ರಿದಶಾಧೀಶನ ಪೆಂಪನೀಕುಧರಮಂ ಕಿಳ್ತಿತ್ತಿ ಲೀಲಾತಪ ||
ತ್ರದವೋಲಾಂತು ಸಮಸ್ತಗೋನಿಚಯ ಗೋಪೀಗೋಪರಂ ರಕ್ಷಿಸ |
ಲ್ಕಿದು ತಾಂ ವೇಳೆಯೆನುತ್ತೆ ಮಿಂಟೆ ನಗಮಂ ಕೈಯ್ಯೊಂದರಿಂ ತಾಳ್ದಿದಂ || ೧೮ ||

ಬಳಿಕುತ್ಪಾಟಿತ ಭೂಧರಂ ಕರೆದು ಗೋಪಾಲರ್ಕಳಂ ಬನ್ನಿಮಿಾ |
ಮಳೆ ಪೋಪನ್ನಮಶೇಷವಸ್ತುಸುತಗೋಭಾರ್ಯಾನ್ವಿತರ್ ಪೊಕ್ಕು ಪು |
ಚ್ಚಳಿಯಿನ್ನಾಗದು ಗಾಳಿಯುಂ ಮಳೆಯುಮಿಲ್ಲೀಸ್ಥಾನದೊಳ್ ಶೀಘ್ರದಿಂ |
ದಳಿಗುಂ ಮೇಘದ ದರ್ಪಮಿಲ್ಲಿರಿಮೆನುತ್ತಬ್ಜಾಂಬಕಂ ಸಾರಿದಂ || ೧೯ ||

ಕಂ|| ಗಿರಿಮೇಲೆ ಬೀಳ್ವುದೆಂದೆ |
ಲ್ಲರುಮಾರಯದಿಲ್ಲಿ ಸುಖದಿನಿರಿಮೆನೆ ತದ್ಗೋ ||
ಪರಖಿಳನಿಜನಿಜಸೋಪ |
ಸ್ಕರ ಗೋಭಾರ್ಯಾಸುತಾದಿಯುಕ್ತರ್ ಪೊಕ್ಕರ್ || ೨೦ ||

ವೃ|| ಮುನಿ ಕೇಳೇಳುಂದಿವಾರಾತ್ರಿಯುಮೆಡೆವಿಡದಿಂತದ್ರಿಭಿತ್ಪ್ರೇರಿತಾಂಭೋ ||
ದನಿಕಾಯಂ ವರ್ಷಿಸಿತ್ತಾ ವ್ರಜವೆಡೆಯೊಳೆ ಗೋಗೋಪನಾಶಾರ್ಥಮಾಗಳ್ ||
ವನಜಾಕ್ಷಂ ಹಸ್ತದಿಂದಂ ನೆಗಪಿ ಕುಧರಮಂ ಲೀಲೆಯಿಂ ಗೋಪರಂ ಕಾ |
ವಿನಮಾಮಿಥ್ಯಾ ಪ್ರತಿಜ್ಞಂ ತೆಗೆಯಿಸಿದನಮರ್ತ್ಯೇಂದ್ರನಾಮೇಘದೊಡ್ಡಂ || ೨೧ ||

ಕಂ|| ಬಳಿಕಂ ಸ್ವಚ್ಛಂ ಗಗನ |
ಸ್ಥಳಮಾದುದು ವಿತಥಮಾಯ್ತು ಶಕ್ರನ ಯತ್ನಂ ||
ತಳೆದತಿಹರ್ಷಮನಾಗೋ |
ವಳರೆಲ್ಲರ್ ನಿಜನಿವಾಸಮಂ ತಾಂ ಪೊಕ್ಕರ್ || ೨೨ ||

ಸರ್ವೇಶಂ ಗೋವರ್ಧನ |
ಪರ್ವತಮುತ್ತಿತ್ತಲೊರಗದಂತಿರೆ ಬಳಿಕಂ ||
ಪರ್ವಿದ ಮುದದಿಂದಿರಿಸಿದ |
ನುರ್ವಿಯೊಳಿಳ್ತಂದು ಪೊಕ್ಕನಾವ್ರಜದೆಡೆಯಂ || ೨೩ ||

ವ|| ಅಂತು ಪೊಕ್ಕು ನಿಜಾದ್ಭುತಚರಿತಮನೊಳಕೆಯ್ದು ಸುಖದಿನಿರ್ಪಿನಂ—

ವೃ|| ಸುರನಾಥಂ ವಿಸ್ಮಯಂಬಟ್ಟಿರ್ದೆಯೊಳಿಳಸಿ ನೋಡಲ್ ಮಹೈರಾವತಾಖ್ಯ |
ದ್ವಿರದಾರೂಢಂ ಪೊದಳ್ದಾ ವ್ರಜಕೆ ನಲವಿನಿಂ ಬಂದು ಗೋವೃಂದಮಂ ಸಾ ||
ದರಮಾವೃಂದಾವನ ಸ್ಥಾನಕೆ ನಡೆಯಿಸುತುಂ ಗೋಪಪುತ್ರಾವೃತಂ ಭಾ |
ಸುರರೂಪಂ ಕೃಷ್ಣನಿಂತೊಪ್ಪಿರೆ ಪಸರಿಸೆ ನೇತ್ರಾಂಶುಗಳ್ ಕಂಡನಾಗಳ್ || ೨೪ ||

ಕಂ|| ಇಳಿದೈರಾವತಮಂ ಕ |
ಣ್ಗೊಳಿಪಚ್ಯುತ ದಿವ್ಯಮೂರ್ತಿಯಂ ನೋಡುತ್ತುಂ ||
ಮೊಳೆಯೆ ನಗೆಯಲರೆ ನೇತ್ರಾ |
ವಳಿಯೆಕ್ಕಟಿ ನುಡಿದನೊಲವಿನಿಂದಮರೇಂದ್ರಂ || ೨೫ ||

ವೃ|| ಭವದತ್ಯದ್ಭುತ ಕೃತ್ಯಕಾಂ ಪರಮತೋಷಂಬೆತ್ತಿನಾನಿಲ್ಲಿ ನೀ |
ನವತಾರಂಬಡೆದೊಲ್ದಶೇಷಸುರಕಾರ್ಯಂ ಸಲ್ವವೊಲ್ಮಾಡಿದೈ ||
ಭುವನಾಧೀಶ್ವರ ಕೇಳುಪೇಂದ್ರತೆಯೊಳೀ ಗೋಬೃಂದ ವಾಕ್ಪ್ರೇರಿತೋ |
ತ್ಸವನಾಸಿಂದಭಿಷೇಕಿಪೆಂ ನಿನಗೆ ಗೋವಿಂದತ್ವಮಂ ಸಾದರಂ || ೨೬ ||

ಕಂ|| ಅತಿಮಾನುಷಚರಿತನನ |
ಚ್ಯುತನಂ ಗೋಪಾಲರೆಲ್ಲರೀಕ್ಷಿಸಿ ಬಹುವಿ ||
ಸ್ಮಿತಹೃದಯರ್ಪ್ರೀತಿಸಮ |
ನ್ವಿತರಾಗಳ್ ನುಡಿದರಿಂತದೆಂತೆನೆ ಪೇಳ್ವಿಂ || ೨೭ ||

ವೃ|| ಒಗೆಗುಂ ಶಂಕೆ ಭವನ್ಮಹಾಮಹಿಮ ಪಾರಂಪರ್ಯಮಂ ಚಿತ್ತದೊಳ್ |
ಬಗೆದಾಳೋಚಿಸೆ ನೀಂ ಸುಪರ್ವವರನೋ ಗಂಧರ್ವನೋ ಯಕ್ಷನೋ ||
ಮಿಗೆ ದೈತೇಯನೊ ಈ ವಿಚಾರಮಿಮಗೇತರ್ಕೆಮ್ಮ ಬಂಧುತ್ವದೊ |
ಳ್ಳೆಗಳ್ದಿರ್ಪೆಯದರಿಂದೆ ಪೊಳ್ಗುವೆವು ನಿನ್ನಂ ನೋಡಿ ನಂದಾತ್ಮಜಾ || ೨೮ ||

ಕಂ|| ಎನಲೊಡಮಾಲಿಸುತುಂ ಸು |
ಮ್ಮನೆ ತಾಂ ಕ್ಷಣಮಾತ್ರಮಿರ್ದು ಹರಿಯಿವರಿಂತೆ ||
ನ್ನನೆ ಬೆಸಗೊಂಬರೆಯೆಂದೊ |
ಯ್ಯನೆ ಕಿಂಚಿತ್ಪ್ರಣಯಕೋಪದಿಂದಂ ನುಡಿದಂ || ೨೯ ||

ವೃ|| ಸುರನುಂ ದೈತ್ಯನುಮಲ್ತು ಗಂಧರ್ವನುಮಲ್ತಾನಲ್ತು ಮೇಣ್ಯಕ್ಷನುಂ |
ಪರನೆಂದಾರಯವೇಡ ಗೋಪರಿರ ಯುಷ್ಮದ್ಬಂಧುವಾನೆನ್ನನೀ ||
ಪರಿಯಿಂದಂ ಬೆಸಗೊಳ್ಳದಿರ್ಪುದೆನೆ ಮೌನಂಬೆತ್ತವರ್ಗೋವಳ |
ಪರಮಾಹ್ಲಾದದಿನೆಯ್ದಿದರ್ವನಕೆ ಬೀಳ್ಕೊಂಡಾ ಸರೋಜಾಕ್ಷನಂ || ೩೦ ||

ವ|| ಅಂತೆಯ್ದಿ ವನಸ್ಥಳಿಯೊಳ್ಗೋಗಳಂ ಮೇಯಿಸಿ ತಿಳಿನೀರನೀಂಟಿಸಿ ಮಗುಳೆ ನಿಜನಿವಾಸಕೆ ಬರ್ಪಿನಮನ್ನೆಗಂ—

ವೃ|| ಶರದಿಂದುಜ್ಯೋತ್ಸ್ನೆಯಿಂದಂ ತೊಳಗುವ ನಿಶಿಯೊಳ್ ಕೃಷ್ಣನಾಮೋದಿತಾಶಾಂ |
ತರಫುಲ್ಲೇಂದೀವರ ಶ್ರೇಣಿಯನೊಸೆದಲರ್ಗಂಪಿಂಗೆ ಸುತ್ತಿರ್ಪ ಭೃಂಗೋ ||
ತ್ಕರಮಂಜುಧ್ವಾನದಿಂ ಶೋಭಿಪ ವನದೆಡೆಯಂ ನೋಡಿ ಗೋಪಾಲಕಸ್ತ್ರೀ |
ಯರೊಳಾಂ ಕ್ರೀಡಿಪ್ಪೆನೆಂದಾ ಬಲನೊಡನಿರದಿರ್ಪಾಗಳೊಳ್ದೆಯ್ದಿ ಪೊಕ್ಕಂ || ೩೧ ||

ವ|| ಅಂತು ಪೊಕ್ಕು—

ವೃ|| ಅಳಿನಾದಂ ಶ್ರುತಿಯೊಂದೆ ಪಲ್ಲವಿತ ವೃಕ್ಷಚ್ಛಾಯೆಯೊಳ್ಮಿಂದು ಕುಂ |
ಡಳಮಲ್ಲಾಡೆ ಪೃಗಂಬು ತೀವೆ ವನಮಂ ಸಾಚೀಕೃತಸ್ವಾಸ್ಯಮಂ||
ಡಳದೊಳ್ ಸಾರ್ಚಿ ಪೊದಳ್ದ ಪೊಂಗೊಳಲನಾಗಳ್ ಗಾನನಾದಂ ಮನಂ |
ಗೊಳೆ ನೊಂಪಿಂಪು ಬೆಡಂಗು ನುಣ್ಪೆಸೆವಿನಂ ಶ್ರೀಕೃಷ್ಣನೊಲ್ದೂದಿದಂ || ೩೨ ||

ಸಂಗತಮಾದ ಪೊಂಗೊಳಲ ನಾದಮನಾಲಿಸಿ ತಮ್ಮ ತಮ್ಮ ಗೇ |
ಹಂಗಳನಾಕ್ಷಣಂ ತ್ಯಜಿಸಿ ಗೋಪಿಕೆಯರ್ತವಕಂಗೊಳುತ್ತೆ ಮಾ ||
ವಂಗಳನತ್ತೆಗಂಡರುಮನಾರಯದೆಲ್ಲಿದನಬ್ಜಲೋಚನಂ |
ಮಂಗಳರೂಪನೆಲ್ಲಿದನೆನುತ್ತೆ ವನಸ್ಥಳಕಾಗಳೆಯ್ದಿದರ್ || ೩೩ ||

ಕಂ|| ಸರಸಿರುಹಾಕ್ಷಂ ಗೋಪೀ |
ಪರಿವೃತನಾಗಿಂತು ರಾಸಕೇಳಿಯನಾಡಲ್ ||
ಶರದಿಂದು ಲಸಿತ ನಿಶಿಯೊಳ್ |
ಪರಮೋತ್ಸುಕನಾಗಿ ಬಗೆದು ನಲಿವುತ್ತಿರ್ದಂ || ೩೪ ||

ವೃ|| ಹರಿಯಿಂತಾ ಗೋಪಿಕಾಸ್ತ್ರೀತತಿಯೊಡನಿರುಳೊಳ್ ಕ್ರೀಡಿಸುತ್ತಿರ್ಪಿನಂ ಶಾ |
ಕ್ವರ ರೂಪಂ ತೀಕ್ಷ್ಣಶೃಂಗಂ ಸಜಲಘನನಿಭಂ ತಿಗ್ಮನೇತ್ರಂ ಚಲದ್ವಂ ||
ಘುರವಾಲಂ ಜಿಹ್ವೆಯಿಂ ಲೇಪನಮನೆಸಗುತೋಷ್ಠಂಗಳಂ ಭೂಮಿಯಂ ನಿ |
ಷ್ಠುರಪಾದಾಗ್ರಂಗಳಿಂದಾರಿಸುತಗಿಯದರಿಷ್ಟಾಸುರಂ ಬಂದನಾಗಳ್ || ೩೫ ||

ವದನಸ್ಪರ್ಶನಮಾತ್ರದಿಂ ಕೆಡಪುತುಂ ವೃಕ್ಷಂಗಳಂ ಗೋಸಮೂ |
ಹದೊಳುದ್ವೇಗಮನಾಗಿಸುತ್ತೆ ಕಿಡಿಸುತ್ತುಂ ತನ್ಮಹಾಗರ್ಭಮಂ ||
ಮುದದಿಂ ಕೆಕ್ಕಳಿಸುತ್ತುದಗ್ರ ಕಕುದಂ ಕ್ರೂರೋನ್ನತಸ್ಕಂಧನಾ |
ತ್ರಿದಶಾರಾತಿ ಪೊದಳ್ದು ಪೊಕ್ಕನಿರುಳೊಳ್ ತದ್ಗೋವ್ರಜಸ್ಥಾನಮಂ || ೩೬ ||

ಉತ್ಸಾಹವೃತ್ತ|| ಪ್ರಲಂಬಕಂಧರಂ ದುರಾಸದಂ ಪೊದಳ್ಕೆಯಿಂದೆ ಗೋ |
ಕುಳಕ್ಕೆ ಮೂತ್ರಗೋಮಯಪ್ರಲಿಪ್ತದೇಹನಾ ಮಹಾ |
ಬಳಂ ಸಮಸ್ತತಾಪಸಾಪಕಾರಿ ಬರ್ಪಿನಂ ಭಯಂ |
ಗೊಳುತ್ತೆ ಗೋಪಗೋಪಿಯರ್ಕಳಾಕ್ಷಣಂ ಕೊರಳ್ಚಿದರ್ || ೩೭ ||

ವೃ|| ಎಲೆಯೆಲೆ ಕೃಷ್ಣ ಕೃಷ್ಣಗತಿಯೇನೆಮಗೀ ವೃಷದಿಂದಮೆಮ್ಮಗೋ |
ಕುಲಕಳಿವಕ್ಕುಮೆಂಬ ರವಮಂ ಹರಿ ಕೇಳ್ದು ಹರಿಸ್ವನಂ ವನ ||
ಸ್ಥಳಿಯೊಳೆ ತೀವೆ ಹಸ್ತತಳಶಬ್ದಮನಾಗಿಸುತಿರ್ಪಿನಂ ಮಹೋ |
ಜ್ವಲತರ ಕೋಪದಿಂದಸುರನೆಯ್ದಿದನಾಶಕಟಾರಿಯಂಕಮಂ || ೩೮ ||

ತಲೆಯಂ ಬಾಗಿಸಿ ಕೋಡ್ಗಳಿಂದಿರಿವೆನೆಂದತ್ಯಾಂಶುವೆಯ್ತುರ್ಪತ |
ದ್ವಲನಂ ನೋಡಿ ಮಹಾಬಲಂ ಚಲಿಸದತ್ತಿತ್ತಲ್ವಿಷಾಣಂಗಳಂ ||
ಜಲಜಾಕ್ಷಂ ಪಿಡಿದಂಘ್ರಿಯಿಂದೊದೆವಿನಂ ತತ್ಕುಕ್ಷಿಯಂ ದಾನವಂ |
ನಿಲೆ ತದ್ದರ್ಪಮುಮಾರ್ಪುಮಳ್ಗಿತು ಭಯಂ ಕೈಸಾರ್ದುದಿಂತಿರ್ಪಿನಂ || ೩೯ ||

ಕಂ|| ಕೊರಲಂ ತಿರುಪಿದನಾದ್ರಾರ್ಗಂ |
ಬರಮಂ ಪಿಂಡುವವೊಲೊಂದು ಕೋಡಂ ಕಿಳ್ತಾ ||
ಹರಿಯುದರಿಂ,ಪೊಡೆವಿನಮಾ |
ಸುರರಿಪು ನೇತ್ರಕ್ಕೆ ಕಾಲದೂತರ್ ಸುಳಿದರ್ || ೪೦ ||

ಶೋಣಿತಮಂ ಕಾರುತ್ತಂ |
ಪ್ರಾಣಂಗಳನುಳಿದು ಮಡಿದನಸುರಂ ಗೋಪೀ ||
ಶ್ರೇಣಿಗೆ ನಲವುಣ್ಮೆ ಗದಾ |
ಪಾಣಿಯನಾ ಗೋಪರೊಲ್ದು ಸನ್ನುತಿಗೆಯ್ದರ್ || ೪೧ ||

ಚತುರ್ಥಾಶ್ವಾಸ

ಕಂ|| ಶ್ರೀವಸುದೇವಾತ್ಮಜನು |
ಜ್ಜೀವಿತ ಗೋಗೋಪ ಗೋಪಿಕಾಜನನಾ ಬ್ಯಂ ||
ದಾವನದೆಡೆಯಿಂ ಬಂದು ನಿ |
ಜಾವಸಥಂಬೊಕ್ಕು ಪಾಸಿನೊಳ್ ಪವಡಿಸಿದಂ || ೧ ||

ಅನಿಮಿಷಮದಕರಿ ನಂದನ |
ವನಮಂ ಪೊಕ್ಕಸುಗೆದಳಿರ್ಗಳಂ ಮುರಿಪುರಿದೊ ||
ಯ್ಯನೆ ಬೀರುಗುಮೆನೆ ಮೂಡಲ್ |
ಮಿನುಗುಪ ಸಂಧ್ಯಾರುಣಾಂಶು ಕಣ್ಗೊಳಿಸಿರ್ದುಂ || ೨ ||

ವೃ|| ಬಿರಿಯೆ ಪಯೋರುಹಂ ಕೊರಗೆ ಕೈರವಮಳ್ಗಿರೆ ತಾರಕಾಳಿ ಮುಂ |
ಬರಿಯೆ ಮಧುವ್ರತಂ ನೆರೆಯೆ ಚಕ್ರಚಯಂ ಕರಮೋಡೆ ಜೋಡೆಯ ||
ರ್ಜರಿಯೆ ಸುಧಾಕರಂ ಬೆರೆಯೆ ಹಂಸಗಣಂ ನಸುತೀಡೆ ತಣ್ಣೆಲರ್ |
ಸರಿಯೆ ಮಹಾತಮಂ ತರಣಿ ಮೂಡಿದನಿಂದ್ರದಿಗದ್ರಿಯಗ್ರದೊಳ್ || ೩ ||

ವ|| ಅಂತಪ್ಪಿನೋದಯಸಮಯದೊಳತಿಸಂತೋಷಮನಾಂತು ತತ್ಪ್ರಭಾತಸಮುಚಿತ ಕೃತ್ಯಮನೆಸಗಿ ಬಿಸರುಹನಾಭನೊಸೆದು ಗೋವಿಸರದೊಡನೆಂದಿನಂತೆ ಸಮಾನವಯಸ್ಕರ್ವೆರಸು ವನನಿಕಟಕ್ಕೆ ಪೋಪಿನಮಿತ್ತಲ್ ಕಂಸಂಗೀ ವೃತ್ತಾಂತಮನರಿಪಲೆಂದು ಬಗೆದಂದು :—

ಕಂ|| ತೊಳಪ ಜಗತ್ಪ್ರಣ್ಯಮೆ ವ್ಯೆ |
ದಳೆದಘಯುತರೇಳ್ಗೆಗಿಡಿಸಲಿಳಿತಪ್ಪುದೊ ಬಾಂ ||
ದಳದಿಂದೆನೆ ಶರದಭ್ರಾ |
ವಳಿರುಚಿ ನಾರದನಿಳಾತಳಕ್ಕಿಳಿತಂದಂ || ೪ ||

ಅಂತಿಳಿತಂದಾ ಕಂಸನ |
ಭಾಂತಂಬೊಕ್ಕಾತನಿಂದಮಾತಿಥ್ಯಂ ಬೆ ||
ತ್ತಂತರಿಸದೆ ಮುನಿಪಂ ನಿಜ |
ದಂತದ್ಯುತಿ ಬಳಸಿ ಬೆಳಗಲೊಡಮಿಂತೆಂದಂ || ೫ ||

ಕ್ರಮದಿಂ ಪೂತನೆಯಳಿದಂ |
ದಮನಾ ಶಕಟಪ್ರಭಂಗಮಂ ತದ್ಯಮಳ ||
ದ್ರುಮಮುಡಿದುದನಾಕಾಳೀ |
ಯಮಹೋರಗ ದರ್ಪಮಳ್ಗಿದುದನಂದುಸಿರ್ದಂ || ೬ ||

ಬಳಿಕಂ ಧೇನುಕವಧೆಯುಂ |
ಪ್ರಲಂಬನಳಿವಂ ಪೊದಳ್ದ ಗೋವರ್ಧನಮುಂ ||
ತಳೆದುದನರಿಷ್ಟನಿಧನಮು |
ನುಳಿಯದೆ ಕಂಸಂಗೆ ನಾರದಂ ಸೊಲ್ಲಿಸಿದಂ ‖ ೭ ‖

ವಸುದೇವನೆಸಗಿದೊಳ್ಪಂ |
ಬಸಿರಾರೋಹಿಣಿಗಮಾ ಯಶೋದೆಗಮಾರಾ ||
ಜಿಸಿದುದನುಸಿರ್ದೈದಿದನಾ |
ಗಸಕಾಮುನಿ ಮಸಗಿದತ್ತಿವಂಗತಿಕೋಪಂ ‖ ೮ ‖

ಕಟಕಟ ಶೂರಾತ್ಮಜನತಿ |
ಕುಟಿಲಾತ್ಮಂ ವಂಚಿಸಿಂತೊಡರ್ಚಿದನಲ್ತೇ ||
ದಿಟಮುಲ್ಲದೊಡುಸಿರ್ವನೆ ಈ |
ಜಟಿಪರನೆಸಗುವೆನಿದರ್ಕೆ ತಕ್ಕುದನಿನ್ನಾಂ ‖ ೯ ‖

ವೃ|| ಬಲಕೃಷ್ಣರ್ಬಲವಂತರೆನ್ನೆವರಮಾಗಲ್ ಪೊಣ್ಮಿಯಾನನ್ನೆಗಂ |
ಕೊಲವೇಳ್ಕುಂ ಯುವರಾದ ಮೇಲೆ ಮಡಿಪಲ್ಕೆನ್ನಿಂದಶಕ್ಯಂ ಮಹೋ ||
ಜ್ವಲಶೌರ್ಯಾನ್ವಿತರೆನ್ನ ಸನ್ನಿಧಿಯೊಳೀ ಚಾಣೂರನೀ ಮುಷ್ಟಿಕಂ |
ನೆಲಸಿರ್ಪಂ ಪಟುಮಲ್ಲಯುದ್ಧನಿಪುಣರ್ ಪೋರ್ದೀರ್ವರಂ ಮರ್ದಿಸಲ್ ‖ ೧೦ ‖

ಬರಿಪೆಂ ಚಾಪಮಹಾರ್ಥಮಿಲ್ಲಿಗೊಡಗೊಂಡೆಳ್ತಪ್ಪುದರ್ಕಟ್ಟುವೆಂ |
ಭರದಿಂ ಯಾದವರೊಳ್ ಸ್ವಪಲ್ಕಸುತನಾದಕ್ರೂರನಂ ರಾಮಕೃ ||
ಷ್ಣರನಾನನ್ನೆಗಮಿತ್ತಣಿಂ ಕಳುಪಿ ನೋಳ್ಪೆಂ ಕೇಶಿಯಂ ಕೇಶಿಯಾ |
ರ್ವರುಮಂ ಘಾತಿಸುವಂ ದಲೆಂದೆಣಿಸಿದಂ ಕಂಸಂ ನಿಜಸ್ವಾಂತದೊಳ್ ‖ ೧೧ ‖

ಕಂ|| ಅಳಿಯದವನಿಂದಮುಳಿದೊಡೆ |
ಬಳಕೃಷ್ಣರನಿಲ್ಲಿ ಕುವಲಯಾಪೀಡಾಖ್ಯಾ ||
ತುಳಗಜಮಿರ್ದಪುದಿದರಿಂ |
ತುಳಿಯಿಸಿ ಮಡಿಪುವೆನಿದರ್ಕೆ ನಿಸ್ಸಂದೇಹಂ ‖ ೧೨ ‖

ಇಂತಾಳೋಚಿಸಿ ಕಂಸಂ |
ಸ್ವಾಂತದೊಳಾ ರಾಮಕೃಷ್ಣರಂ ಕರೆದುತರಲ್ ||
ಮುಂತಿರ್ಪಕ್ರೂರನನೇ |
ಕಾಂತಕೆ ತಾಂ ಬರಿಸಿ ಕಜ್ಜಮಂ ಸೊಲ್ಲಿಸಿದಂ ‖ ೧೩ ‖

ಸ್ಯಂದನಮನೇರಿ ಬೇಗಂ |
ನಂದವ್ರಜಕೆಯ್ದಿ ಚಾಪಮುಹಕಾ ಬಲಗೋ ||
ವಿಂದರನೊಡಗೊಂಡಿಲ್ಲಿಗೆ |
ಬಂದೊಂದಿಸು ಮಲ್ಲಯುದ್ಧಕೆಂತಾನುಂ ನೀಂ ‖ ೧೪ ‖

ವ|| ಅಂತೆಯ್ದಿರುಳೊಳ್ ತದ್ಯಾನಾನುವದಿಂ ಸುಖನಿದ್ರೆಗೆಯ್ದಾ ಪ್ರಭಾತಸಮಯದೊಳೆೞ್ದು ಸಮುಚಿತ ಕೃತ್ಯಮನೆಸಗಿ ಅನಂತರಂ—

ಉತ್ಸಾಹವೃತ್ತ|| ಗಿರಿಪ್ರಭೇದಿ ದಿಗ್ವಧೂಟಿಯೆಯ್ದೆ ಥಾಳಿಯಂತೆ ವಿ |
ಸ್ಫುರತ್ಪರಾಗ ರಶ್ಮಿಯುಕ್ತಮೊಪ್ಪಿದತ್ತು ಪೂರ್ವಭೂ ||
ಧರಾಗ್ರದೊಳ್ ಸರೋಜಬಂಧುಬಿಂಬಮೊಪ್ಪಲಬ್ಜಜಂ |
ತೆರಳ್ದನಾ ಪುರಾಂತದಿಂದಮೇರಿ ಸದ್ವರೂಥಮಂ || ೧೫ ||

ಕಂ|| ಅಂತಾತಂ ತಳರ್ವನಿತರೊ |
ಳಂತರಿಸದೆ ಕಂಸಚೋದಿತಂ ಕೇಶಿ ಬಲಾ ||
ನಂತರನಾರ್ಪಿಂ ಮುಡಿಪಲ್ |
ಚಿಂತಿಸದೆಯ್ದಿದನುದಾರ ಬೃಂದಾವನಮಂ || ೧೬ ||

ವೃ|| ಖುರದಿಂದಂ ಕ್ಷತಮಪ್ಪವೊಲ್ ಬಡಿವುತುಂ ಭೂಭಾಗಮಂ ವಾರಿದೋ |
ತ್ಕರಮಂ ಕೇಸರಬೃಂದನಿಂ ಕೊಡವುತುಂ ಸ್ವೈನ್ನತ್ಯವೇಗಂಗಳಿಂ ||
ಸುರಮಾರ್ಗಂಬರಮುಣ್ಮಿಯಾಕ್ರಮಿಸುತುಂ ಹೇಷಾಸ್ವನಂ ಸಿಂಹ್ಮಘೋ |
ರರವಂಬೊಲ್ ಪಿರಿದಾಗೆ ಗೋವಳರನಶ್ವಾಕಾರದಿಂದಟ್ಟಿದಂ || ೧೭ ||

ಘನಹೇಷಾಬಧಿರೀಕೃತಾಖಿಲದಿಶಂ ಪಿಂತಟ್ಟುತುಂ ಪೊಣ್ಮೆ ಬ |
ರ್ಪಿನಮಾದೈತ್ಯನಿನಳ್ಕಿ ಗೋಪಸತಿಯಗೋರ್ವಿಂದ ನೀಂ ರಕ್ಷಿಸೋ ||
ವೆನುತಂ ಕೂಗುತುಮೋಡಿಬರ್ಪ ತೆರನಂ ಕಂಡಂಬುಮನ್ಮೇಘ ನಿ |
ಸ್ವನಗಂಭೀರ ನಿನಾದದಿಂತು ನುಡಿದಂ ಗೋಪಾಲಕರ್ಗಚ್ಯುತಂ || ೧೮ ||

ಕಂ|| ಎಲೆಯೆಲೆ ಗೋಪಾಲರಿರೀ |
ಖಲನಿಂದತ್ಯಲ್ಪಸಾರನಿಂ ಸುಗಿವರೆ ಕೇ ||
ವಲ ಹೇಷಾಮಾತ್ರದಿನಂ |
ಡಲೆದಪನಂಜದಿರಿಮಾಕ್ಷಿಸುವುದೆನ್ನಾರ್ಪಂ || ೧೯ ||

ವ|| ಎಂದು—

ವೃ|| ನಿಜಬಾಹಾಸ್ಫೋಟನಂಗೆಯ್ದುವನ ನಿಕಟಮಂ ಸಾರ್ದು ಬೊಬ್ಬಿಕ್ಕಿ ಪಾನೀ |
ಯಜನಾಭಂ ನೀಡಿ ಕೈಯಂ ಪುಗಿಸಿ ವಿವೃತ ತದ್ವಕ್ತ್ರದೊಳ್ ನೂಂಕೆ ದಂತ ||
ವ್ರಜಮೂರ್ಜಾಂಭೋದ ಶುಭ್ರಾವಯವತತಿ ಸಡಿಲ್ದುರ್ವಿಯೊಳ್ ಬೀಳ್ವವೊಲ್ಪೋ |
ಪಜನವ್ರಾತಕ್ಕೆ ಮೋದಂ ಬಳೆವಿನಮುದಿರ್ದತ್ತಾತನಾಸ್ಯಾಂತದಿಂದಂ || ೨೦ ||

ಬಳೆದುದು ಕೃಷ್ಣಬಾಹು ಸಮುಪೇಕ್ಷಿತ ರೋಗದವೊಲ್ ತದಂಗದೊಳ್ |
ಬಳಿಕೆ ಸಫೇನಮಂ ರುಧಿರಮಂ ಮಿಗೆ ಕಾರುತೆ ಚಕ್ರದಂತೆ ಕ ||
ಣ್ಗಳನುರೆ ತೇಲಿಸುತ್ತೆ ನಡುಗುತ್ತಗಿವುತ್ತೊದೆವುತ್ತೆ ಕಾಲ್ಗಳಿಂ |
ದೆಳೆಯನವಂ ವಿಸರ್ಜಿಸುತೆ ಮೂತ್ರಮನಾಗಳೆ ಬಿಳ್ದನುರ್ವಿಯೊಳ್ || ೨೧ ||

ವ|| ಅಂತು ಮುದದಿಂದಿರ್ಪಿನಮಿತ್ತಲ್—

ಕಂ|| ಮಧುರಾಪುರಿಯಂ ಪೊರಮ |
ಟ್ಟಧರೀಕೃತ ಸರ್ವಪಾಪನಕ್ರೂರಂ ಶ್ರೀ ||
ಮಧುಸೂದನನಂ ನೋಡ |
ಲ್ಕಧಿಕೋತ್ಸವನೈದುತಿಂತು ಬಗೆದಂ ಬಗೆಯೊಳ್ || ೨೨ ||

ಪರಿಕಿಪೊಡೆನ್ನಿಂದೆಯುಮಿಾ |
ಧರೆಯೊಳ್ ಧನ್ಯತರನಾವನೇತರಿನೆನೆ ವಾ ||
ರಿರುಹಾಂಬಕನಂಶದಿನವ |
ತರಿಸಿದ ಕೃಷ್ಣಾಸ್ಯಮಂ ದಲೀಕ್ಷಿಪೆನಿಂದಾಂ || ೨೩ ||

ಇಂತಕ್ರೂರಂ ಮನದೊ |
ಳ್ಚಿಂತಿಸುತುಂ ನಂದಗೋಕುಲಕ್ಕೆಯ್ದಿದನ ||
ತ್ಯಂತ ಶುಭಶಕುನದೊಲವಿಂ |
ಸಂತಸಮಂ ಪಡೆದು ತಾಂ ಪ್ರಭಾತದೊಳಾಗಳ್ || ೨೪ ||

ವೃ|| ಮುನಿ ಕೇಳಂತೆಯ್ದಿ ಕೀಲಾರದೊಳೆಸೆದಿರೆ ವತ್ಸಾವಳೀ ಮಧ್ಯನಂ ಫು|
ಲ್ಲನವೀನಾಬ್ಜಾಕ್ಷನಿಂದೀವರರುಚಿ ವಿಲಸತ್ಸ್ಮೇರ ವಕ್ತ್ರಾಂಬುಜಂ ಕಾಂ ||
ಚನಚೇಲಂ ವನ್ಯಮಾಲಾಧರನುರುತರ ವಕ್ಷಸ್ಥಳಂ ದೂರದೊಳ್ನಂ |
ದನ ಪುತ್ರಂ ಕಂಡನಾ ಕೇಶವನನಿದಿರೊಳಕ್ರೂರನಕ್ರೂರನಾಗಳ್ || ೨೫ ||

ಕಂ|| ನಮಿಸುವುದುಮಾತನಂ ಬಲ |
ಕಮಲಾಕ್ಷರ್ಮಂದಹಾಸದಿಂದಂ ಪರಿಣಾ ||
ಮಮೆ ಬಾರೆಂದುಸಿರ್ದು ಕರಾ
ಜ್ಜಮನೊಳ್ಪಿಂ ಪಿಡಿದು ವಸತಿಗೊಡಗೊಂಡೊಯ್ದರ್ || ೨೬ ||

ಬಲಕೃಷ್ಣರೊಡನೆ ಪದುಳಂ |
ದಳೆದಾ ದಾನಪತಿ ಸೋಪಚಾರಂ ಭುಕ್ತ್ವಾ ||
ಖಿಳ ಭೋಜ್ಯನಾಗಿ ನುಡಿದಂ |
ಬಳಿಕವರ್ಗಾಕಂಸನೆಸಗುವೆಸಕಮನೆಲ್ಲಂ || ೨೭ ||

ಕಳಿಪಿದನಾವನಿಮಿತ್ತಕೆ |
ಖಳನಾಥಂ ತನ್ನನಲ್ಲಿಗದನೆಲ್ಲಮನಾ ||
ಬಳಮಾಧವರ್ಗೆ ನೋದಂ
ಬಳೆವಿನಮಾಗಳ್ ಸ್ವಫಲ್ಕನಂದನನೊರೆದಂ || ೨೮ ||

ಅಂತೊರೆವುದುಮಾಲಿಸಿ ಮಾ |
ಕಾಂತಂ ನಸುನಗುತೆ ತಿಳಿದೆನಾಂ ಮುನ್ನಿದನೊ ||
ಳ್ಪಿಂ ತನ್ಮಧುರೆಗೆ ಬರ್ಪೆಂ |
ಚಿಂತಿಸದಾಂ ನಾಳೆ ನಿನ್ನೊಡನೆ ಬಲಕಲಿತಂ || ೨೯ ||

ವೃ|| ಮನದೊಳ್ಚಿಂತಿಪುದೇಕೆ ಮೂರುದಿನದೊಳ್ ಶ್ವಾಫಲ್ಕಿ ನೋಡಾದುರಾ |
ತ್ಮನನಾಂ ಸಾನುಗನಂ ವಿಮರ್ದಿಪೆನಿದರ್ಕಿಲ್ಲಿಂತು ಸಂದೇಹಮಿ ||
ನ್ನೆನೆ ಸಂತೋಷಮನಾಂತು ತಾಂ ಕರೆದು ಗೋಪಾಲರ್ಕಳಂ ನೀಮುಪಾ |
ಯನಮಂ ಕೊಂಡೊಡವರ್ಪುದೆಂದು ಬೆಸವೇಳ್ದಂ ನಂದಗೋಪಾತ್ಮಜಂ || ೩೦ ||

ಬಲಕೃಷ್ಣರ್ಮಧುರಾಪುರಕ್ಕೆ ಬಳಿಕೆಳ್ದಂದಲ್ಲಿ ತದ್ವೀಥಿಯೊಳ್ |
ಕೆಳೆಯರ್ಕಳ್ವೆರಸಿಚ್ಛೆಯಿರ್ದ ತೆರದಿಂ ನೋಡುತ್ತೆ ಹೀರಾಸಿತೋ ||
ತ್ಪಳವರ್ಣರ್ ಧೃತನೀಲಪೀತವಸನರ್ಮಂದಸ್ಮಿತಜ್ಯೋತ್ಸ್ನತೋ |
ಜ್ವಳವಕ್ತ್ರರ್ಕಳಭಂಗಳಂತೆ ನಲವಿಂ ಸಂಚಾರಮಂ ಮಾಡಿದರ್ || ೩೧ ||

ಕಂ|| ಚರಿಯಿಸುತೆ ರಂಜಕಾರಕ |
ವರನೊರ್ವಂ ರಜಕನಲ್ಲಿ ಬರುತಿರೆ ಕಂಡಾ ||
ದರದಿಂ ಕಂಸನ ರುಚಿರಾಂ |
ಬರಂಗಳಂ ಪೊದೆವೊಡಾ ಬಲಾಚ್ಯುತರೆರೆದರ್ || ೩೨ ||

ವ|| ಅಂತೆರೆವುದುಮರುಣಾಕ್ಷಂ ಸಸ್ಮಿತಂ ಸಗರ್ವನಾ ರಜಕನಿಂತೆಂದಂ—

ವೃ|| ಎರೆಯಲ್ಬರ್ಕುಮೆ ಗೋವಳರ್ಕಳಕಟಾ ರಾಜಾರ್ಹಕಾಂತಾಂಬರೋ |
ತ್ಕರಮಂ ಕೊರ್ಬೆನಿತೋಯಿವರ್ಪೊದೆಯಲೆಂತುಂ ತಕ್ಕರೇ ಕೇಳ್ದೊಡು ||
ರ್ವರೆಯಾಣ್ಮಂ ನೆಗಳ್ವಂ ಮಹಾಜ್ಞೆಯನಿವರ್ಗೀ ಚೇಷ್ಟೆ ಗೋಪಾಲಮಂ |
ದಿರದೊಳ್ಸಲ್ಗುಮಿದಿಲ್ಲಿ ಕೊಂಬುದೆಯೆನುತ್ತಾಕ್ಷೇಪಮಂ ಮಾಡಿದಂ || ೩೩ ||

ಇನಿತುಂ ಗರ್ವಮಿವಂಗೆ ಬಂದುದೆ ಭಳೇ ಸಾಮರ್ಥ್ಯಮಂ ತೋರು ತೋ |
ರೆನುತುಂ ಸಾರ್ದಿರದಾತನಂ ಪಿಡಿದುರುಳ್ಚೀಡಾಡಿ ವಸ್ತ್ರಂಗಳಂ ||
ಮುನಿದಾ ತಾಮ್ರದೃಶಂ ಚಿವುಂಟಿ ತಲೆಯಂ ಮಾಣ್ದಾಚ್ಯುತಂ ಪೀತನೀ |
ಲನವೀನಾಂಬರಯುಗ್ಮಮಂ ಪೊದೆದು ತಾನುಂ ರಾಮನುಂ ಪೊಣ್ಮಿದರ್ || ೩೪ ||

ಪಂಚಮಾಶ್ವಾಸ

ಕಂ|| ಶ್ರೀರಾಮಾಚ್ಯುತರಿರ್ವರ್ |
ಕೇರಿಯೊಳೆಯ್ತರುತುಮಲ್ಲಿ ಕಂಡರ್ಕುಬ್ಜಾ ||
ಕಾರದ ನವಯೌವನವ |
ನ್ನಾರಿಯನಣ್ಪುಗಳನಾಂತು ತರ್ಪಳನಾಗಳ್ || ೧ ||

ವ|| ಅಂತು ಕಂಡು ಕೃಷ್ಣನಿಂತೆಂದಂ—

ವೃ|| ಕೈರವನೇತ್ರೆ ನಿನ್ನ ಕರಕೌಶಲದಿಂ ಕೃತಮಾದ ಲೇಪನ |
ಕ್ಕಾರತಿ ಯೋಗ್ಯರಾರ್ಗೆ ಕುಡುವೈ ನುಡಿ ನೀನೆನೆ ಸಾನುರಾಗೆಯಾ ||
ನಾರಿ ಸಕಾಮೆ ಸಸ್ಮಿತ ವಿಲೋಚನೆಯಾಗಿ ಮನೋಜಮಂಜುಳಾ |
ಕಾರನೆನಿಪ್ಪ ಕಾಂತ ನಿನಗೆನ್ನಿರವೆಲ್ಲಮನೀದು ಸೊಲ್ಲಿಸೆಂ || ೨ ||

ವೃ|| ಘನಲಾವಣ್ಯ ವಿಲಾಸಿ ಕೇಳ್ಸತತಮಾಂ ಕಂಸಾಜ್ಞೆಯಿಂ ಚಾರುಲೇ
ಪನಮಂ ಮಾಳ್ಪೆನನೇಕವಕ್ರ್ರೆಗೆನಗೆಂದುಂ ಕುಬ್ಜೆಯೆಂಬಾಖ್ಯೆಯುಂ ||
ಟನಿಶಂ ಭೂರಮಣಾರ್ಹಮಾಗಿ ತೊಳಪಣ್ಪೆಂಗಿಂದು ನೀನಲ್ಲವಾ |
ವ ನರಂ ಯೋಗ್ಯನತಿಪ್ರಿಯಂ ನೆಗಳ್ದು ಮೆನ್ನೊಳ್ಕಿನ್ನೊಳಿಂತೇಕೆಯೋ || ೩ ||

ಎನೆ ರಾಜಾರ್ಹಮೆನಿಪ್ಪ ಲೇಪನಮನೆಮ್ಮಾರ್ವರ್ಗಮಿಾಯೆಂದು ಬೇ |
ಳ್ಪಿನಮತ್ಯಾದರದಿಂ ಮನೋಜ್ಞತರ ಕೊಳ್ಳೆಂದಿತ್ತಳಂತೀವುದುಂ ||
ವನಜಾತಾಕ್ಷಬಲರ್ವಿಲೇಪಿಸಿ ನಿಜಾಂಗಕ್ಕೆಂದ್ರ ಭಾಸ್ವಚ್ಛರಾ |
ಸನಯುಕ್ತಾಸಿತ ಶುಭ್ರವಾರಿಧರಯುಗ್ಮಂಬೋಲ್ಸಮಂತೆಸೆದಿರ್ದರ್ || ೪ ||

ಕಂ|| ಅನಿತರೊಳಚ್ಯುತನುಲ್ಲಾ |
ಪನವಿಧಿವಿದನವಳೊಡರ್ಚಿದತಿಸನ್ಮಾನ ||
ಕ್ಕನುವಪ್ಪವೊಲೆಸಗುವೆನೀ |
ವನಿತೆಯ ಪಂಗಂ ಕಡಂಗಿ ತೀರ್ಚುವೆನೆಂದಂ || ೫ ||

ಪದಯುಗದೆ ಮೆಟ್ಟೆಯಾಕೆಯ |
ಪದಮಂ ತಚ್ಚುಬುಕಮಂ ಪತಾಕಾಕೃತಿ ಹ ||
ಸ್ತದೆ ಪಿಡಿದು ತೂಗಿ ಮಿಗೆ ನೆಗ |
ಪಿದನಾಕೆಯ ಕೊಂಕಡಂಗಿ ರುಜುವಪ್ಪಿನೆಗಂ || ೬ ||

ವೃ|| ಕರವಕ್ಕೋಗೆಗಳಬಾಹುವಲ್ಲರಿಗಳಣ್ಪೆಂದೊಪ್ಪೆ ಪೀತಾಸಿತಾಂ |
ಬರಭಾಸ್ವತ್ತನುಗಳ್ ವಿಚಿತ್ರಸುಮಭೂಷರ್ಪೊರ್ದಿದರ್ಶಸ್ತ್ರಮಂ ||
ದಿರಮಂ ವ್ಯಾವೃತ ರಕ್ಷಕಪ್ರಕರಮಂ ನಾನಾವಿಮಾನಾಳಿಭಾ |
ಸುರಮಂ ಘೂರ್ಣಿತವಾದ್ಯನಾದಭರಮಂ ಕೃಷ್ಣಪ್ರಲಂಬಾರಿಗಳ್ || ೭ ||

ಅಲ್ಲಿರ್ಪಾಯುಧಬೃಂದಮಂ ಪಿಡಿದು ಚಿಮ್ಮುತ್ತೀಕ್ಷಿಸುತ್ತಚ್ಯುತಂ |
ಸಲ್ಲೀಲಾನ್ವಿತನಾಗಿ ಕಾಪಿನ ಭಟರ್ಮಾಣೆಂದೊಡಂ ಮಾಣದೇ ||
ಬಿಲ್ಲಂ ತಾಳ್ದಿ ಕರಾಗ್ರದೊಳ್ತಿರುವ ಪೊಯ್ದಾಕರ್ಣಪರ್ಯಂತ ೦ |
ದೆಲ್ಲರ್ವಿಸ್ಮಿತರಪ್ಪವೊಲ್ಸೆಳದು ಬಲ್ಪಿಂ ಭಗ್ನಮಂ ಮಾಡಿದಂ || ೮ ||

ಉಡಿವುದುಮಲ್ಲಿ ಕಾಪಿನಭಟರ್ಕವಿತಂದತಿ ಕೋಪದಿಂದೆ ಬೊ |
ಬ್ಬಿಡುತಿರಿ ಕೊಲ್ವಿದಾರಿಸೆಳೆಯೆಂದು ಶರಾಸನಮುಂದಿರಾಂತಪ ||
ಲ್ಮಿಡಿಪೆ ಬಲಾಚ್ಯುತರ್ಜಡಿದು ಪೊಯ್ದರೆಯಟ್ಟೆ ಕನಲ್ದು ಬೇಗದಿಂ |
ಪೊಡೆದು ಸಮಸ್ತರಂ ಕೆಡಪಿ ಕೊಂದುರದಿಂ ಪೊರಮಟ್ಟರಾರ್ಪಿನಿಂ || ೯ ||

ಮದಧಾರಾಸುರಭೀ ಭ್ರಮದ್ಭ್ರಮರ ಝೋಂಕಾರಂಗಳಂ ಕೇಳುತುಂ |
ಮದಿಸುತ್ತಂಕುಶ ಘಾತಿಗೈಯ್ದೆ ಬಿದಿರುತ್ತುಂ ಕುಂಭಮಂ ಹಸ್ತಿರಂ ||
ಗದ ಮುಂದಾಣದೊಳಡ್ಡಗಟ್ಟೆ ನಿಲೆ ಕೃಷ್ಣಂ ಜೋದ ಪಿಂತಣ್ಗೆ ಬೇ |
ಗದಿನೀಗಳ್ತೆಗೆ ಬೇಡ ಕೊರ್ಬೆನಲೊಡಂ ಮುಂತಣ್ಗವಂ ನೂಂಕಿದಂ || ೧೦ ||

ವೃ|| ಎಡಗಯ್ಯಿಂದೆ ತೆರಳ್ಚಿ ಪಿನ್ನೆಲೆಗೆ ಕೃಷ್ಣಂ ಹಸ್ತಿಯಂ ನಿಂದು ಬೊ |
ಬ್ಬಿಡುವಾರ್ಪಿಂ ನೆಗದೋಡುತುಂ ತಿರುಗುತತ್ತತ್ತಂ ಬಳಲ್ವಂತೊಡ ||
ರ್ಚಿಡಿದೆಲ್ಲರ್ಮಿಗೆ ನೋಳ್ಪಿನಂ ನೆಗಪಿ ಹಸ್ತಾಂಭೋಜಮಂ ಕೋಡನೊಂ |
ದಡಿಯಿಂದಂತೊದೆದೀಳ್ದು ಕಿಳ್ತು ಬಡಿದಂ ತಚ್ಛೀರ್ಷಮಂ ಕೋಡಿಂ || ೧೧ ||

ಬಡಿವುದುಮಾಕ್ಷಣಂ ಬಿರಿದ ತದ್ಬಿದುವಿಂ ಬಿಸುನೆತ್ತರುಣ್ಮಿದ |
ತ್ತೊಡನೆ ಜನಾರ್ದನಂ ಪೊಡೆವಿನಂ ಕರಿ ಶಿಕ್ಷಕನುತ್ತಮಾಂಗಮಂ ||
ದೊಡೆದುದು ರಾಮನಾ ದ್ವಿರದದಕ್ಷಿಣದಂತಮನುರ್ಬಿ ಕಿಳ್ತು ಬೆಂ |
ಬಿಡದರೆಯಟ್ಟಿ ಪೊಯ್ದು ನಿಭಪಾರ್ಶ್ವದ ಹಸ್ತಿಪರಂ ಕನಲ್ಕೆಯಿಂ || ೧೨ ||

ಹರಿವಜ್ರಾಹತಿಯಿಂದುರುಳ್ವ ಕುಲಶೈಲಂಬೊಲ್ಕೆರಲ್ವೀಕ್ಷಿಸು |
ತ್ತಿರೆ ಕೃಷ್ಣಂ ನಿಲಲಾರದುರ್ವಿಗೆ ಮಹಾಮಾತ್ರಾನ್ವಿತಂ ಬಿಳ್ದು ತ ||
ದ್ವಿರದಂ ಪೊಂದಿತು ತನ್ಮದಾಸ್ರಗನುಲಿಪ್ತಾಂಗರ್ಲಸನ್ಮತ್ತಕುಂ |
ಜರದಂತದ್ವಯ ಪಾಣಿಗಳ್ ಸ್ಫುರಿಸಿದರ್ಶ್ರೀರಾಮಪದ್ಮಾಂಬಕರ್ || ೧೩ ||

ಕಂ|| ಆ ಮುಷ್ಟಿಕನೊಡನತುಳಂ
ರಾಮಂ ಚಾಣೂರನೊಡನೆ ಘನತರ ಶೌರ್ಯೋ ||
ದ್ದಾಮಂ ಕೃಷ್ಣಂ ಸಂಗರ |
ಭೀಮಂ ಕಡುಮುಳಿದು ಪೋರಲುದ್ಯತನಾದಂ || ೧೪ ||

ವೃ|| ಒಡನೊಳಪೊಕ್ಕು ಪಾಯ್ದು ಭುಜದಿಂ ಬಗಿದೀಳ್ದುರದಿಂದೆ ದೈತ್ಯನಂ |
ಕೆಡಪಿ ಕನಲ್ಕೆಯಿಂ ಪಿಡಿದು ಕಾಲ್ಗಳನೆತ್ತಿ ನಭಕ್ಕೆ ಕೌತುಕಂ ||
ಬಡೆವಿನಮೆಲ್ಲರುಂ ತಿರುಪಿ ಸೂಳ್ ಶತಮಪ್ಪಿನಮಾರ್ದು ಭೂಮಿಯೊಳ್ |
ತಡೆಯದೆ ಬಲ್ಪಿನಪ್ಪಳಿಸಿಯಪ್ಪಳಿಸೊಕ್ಕಿದನಬ್ಜಲೋಚನಂ || ೧೫ ||

ಕಂ|| ಕ್ರೂರಂ ಶತಕೋಟಿಮಹಾ |
ಸಾರಂ ನಿಜಮಲ್ಲಯುದ್ಧವಿಧಿನಿಪುಣಂ ಚಾ ||
ಣೂರಂ ಪಡಿದಂ ಮಡಿವಿನ |
ಮಾ ರಾಮಂ ಪೋರ್ದನಿಂತುಟಾ ಮುಷ್ಟಿಕನೊಳ್ || ೧೬

ಕೆಡಪಿಳೆಯೊಳವನ ವಕ್ಷಮ |
ನಡಿಯಿಂದೊದೆದೊದೆದು ಶೀರ್ಷಮಂ ಮುಷ್ಟಿಗಳಿಂ ||
ಪೊಡೆದು ಪಿಡಿದಪ್ಪಳಿಸಿದಂ |
ಪೊಡವಿಯೊಳೂರ್ಧ್ವಕ್ಕೆ ನೆಗಪಿ ತಿರುಗಿಸಿ ನೂರ್ಸೂಳ್ || ೧೭ ||

ಅಳಿದನವನಳಿವಿನಂ ಕೌ |
ಶಳಕಾಖ್ಯಂ ಮಲ್ಲನಳವಿನೆಯ್ತರೆ ಪೋರಲ್ ||
ಜಳಜಾಕ್ಷಂ ಕಡುಮುಳಿದಾ |
ಖಳನಂ ಕೆಡೆ ತಿವಿದನೆಡದ ಮುಷ್ಟಿಯಿನಾಗಳ್ || ೧೮ ||

ವೃ|| ಅಳಿದಾಮಲ್ಲರನೀಕ್ಷಿಸುತ್ತೆ ಮುಳಿದಾ ತಾಮ್ರಾಕ್ಷನಾ ಕಂಸನಂ |
ದುಳಿದಾ ಭೃತ್ಯರನಾರ್ದು ನೋಡಿ ಬಳಿದಾರ್ಪಿಂ ರಾಮನುಂ ಕೃಷ್ಣನುಂ ||
ತಳೆದಾ ವೀರರಸಂ ತುಳುಂಕಿ ಬಳಿದಾಸ್ಥಾನಸ್ಥರಣ್ಮಂ ಮನಂ |
ಗೊಳೆ ದಾವಾಗ್ನಿವೊಲುಣ್ಮೆ ಭೀತಿಗಳೆದಿಂತೆಂದಂ ಮಹಾತೀವ್ರದಿಂ || ೧೯ ||

ಬಳಕೃಷ್ಣರ್ಕಳನಿರ್ವರಂ ಪುರಿಯಿನೆಳ್ಚಿಂ ನಂದನಂ ಘೋರಶೃಂ |
ಖಳೆಯಿಂ ಬಂಧಿಸಿಮಿನ್ನ ವೃದ್ಧ ಜನಸಂದೋಹಾರ್ಹದಂಡಂಗಳಿಂ ||
ಖಳನಂ ಶೂರತನೂಜನಂ ವಧಿಸಿಮಿಾಗಳ್ ವಲ್ಗಿಸುತ್ತಿರ್ಪ ಗೋ |
ವಳರಂ ನಿಗ್ರಹಿಸೆಂದನೀಳ್ದಿವರ ಗೋದ್ರವ್ಯಾದಿ ಸರ್ವಸ್ವಮುಂ || ೨೦ ||

ಚರರ್ಗಿಂತೆಂದು ನಿರೂಪಿಸುತ್ತಿರೆ ನಗುತ್ತಾ ಮಾಧವಂ ರಂಗದಿಂ |
ಗರುಡಂಬೋಲ್ ನೆಗೆದೇರಿಯಾತನಗಮುಂ ಹಾಹಾಸ್ವನಂ ಪೊಣ್ಮೆ ನೋ ||
ಳ್ಪರೊಳಾ ಕಂಸನ ಕೇಶಮಂ ಪಿಡಿದಿಳಾಭಾಗಕ್ಕೆ ತದ್ರತ್ನ ಭಾ |
ಸುರಕೋಟೀರವುುರುಳ್ವಿನಂ ಕೆಡಪಿದಂ ದೈತ್ಯಾಂಧಕಾರಾರ್ಯಮಂ || ೨೧ ||

ಕಂ|| ಕೆಡಪಿಯುವನುಪರಿಭಾಗದೊ |
ಳೊಡನಚ್ಯುತನಾರ್ದು ವಿಶ್ವವಿಶ್ವಾಧಾರಂ ||
ಕಡುಪಿಂ ಬೀಳ್ವುದುಮಳಿದಂ |
ತಡೆವನೆ ತದ್ಭಾರಕೆಂಬಿನಂ ಜ್ಞಾನವಿದರ್ || ೨೨ ||

ಸಾರಸನಾಭಂ ಕಾರಾ |
ಗಾರಮನೊಳಪೊಕ್ಕು ತರಿಸಿ ಸಂಕಲೆಯಂ ಸಂ ||
ಸಾರಾಬ್ಧಿ ತಾರಕಂ ಸ |
ತ್ಕಾರುಣ್ಯದಿನುಗ್ರಸೇನನಂ ಮನ್ನಿಸಿದಂ || ೨೩ ||

ಧವಳಾತಪತ್ರ ಚಾಮರ |
ನವರತ್ನಾಸನ ಗಜಾಶ್ವರಥಭೇರೀ ಮು ||
ಖ್ಯವಿವಿಧಚಿಹ್ನಾನ್ವಿತ ವೈ |
ಭವದಿಂ ಯದುರಾಜ್ಯಪದಮನಿತ್ತಂ ಕೃಷ್ಣಂ || ೨೪ ||

ಪರಿವಿದಿತಾಖಿಲವಿಜ್ಞಾ |
ನರಶೇಷಜ್ಞಾನಿವರ್ಗವಿದರಾದೊಡಮೊ ||
ಪ್ಪಿರೆ ಶಿಷ್ಯಾಚಾರ್ಯಕ್ರಮ |
ದಿರವಂ ಬಲಕೃಷ್ಣರರಿಪರೆಲ್ಲರ್ಗಾಗಳ್ || ೨೫ ||

ಘನಕಾಶಿದೇಶದ ಮೇ |
ದಿನಿಯೊಳವಂತಿ ಪುರಸ್ಥನಾಗಿರೆ ಸಾಂದೀ ||
ಪನಿಯ ಬಳಿಗೆಯ್ದಿ ನಿಖಿಳಾ |
ಸ್ತ್ರನಿಚಯ ವಿದ್ಯೆಗಳನವನಿನಭ್ಯಾಸಿಸಿದರ್ || ೨೬ ||

ಕಂ|| ಸಂಗತಮೆನೆ ವಿದ್ಯಾಪಾ |
ರಂಗತರಾಗಿರ್ದು ರಾಮ ಕೇಶವರಾಗಳ್ ||
ಪೊಂಗಿ ಕುಡವೇಳ್ಕುಮಿಾ ಗುರು |
ವಿಂಗಾಂ ಗುರುದಕ್ಷಿಣಾರ್ಥಮಿನ್ನೀಪ್ಸಿತಮಂ || ೨೭ ||

ಎಂದಾಳೋಚಿಸಿ ಮನದೊಳ್ |
ಸಂದೆಗಮಂ ಮಾಣ್ದು ನಿಮಗೆ ಗುರುದಕ್ಷಿಣೆಯಂ ||
ತಂದೀವೆನಾವುದೀಪ್ಸಿತ |
ಮಿಂದೆರೆವುದದಂ ಧರಾಮರಾವಳಿತಿಲಕಾ || ೨೮ ||

ಎನಲೊಡಮಾಲಿಸಿ ಸಾಂದೀ |
ಪನಿಯತಿಮಾನುಷಚರಿತ್ರರಲ್ಲದಿವರ್ತಾಂ ||
ಮನುಜರೆ ಅಲ್ತಾವುದನೆರೆ |
ವೆನಿವರನಿವರೀವೊಡಿಲ್ಲ ದುರ್ಲಭವೊಂದುಂ || ೨೯ ||

ಎಂದೆಲೆ ಗೋವಿಂದ ಮಹಾ |
ಮಂದರಧರ ವಂದ್ಯಮಾನವಿಧಿಮುಖಸುಮನೋ ||
ಬೃಂದ ಸದಾನಂದಾತ್ಮ ಮು |
ಕುಂದ ಪೊದಳ್ದಿರೆವೆನೊಂದನೆನ್ನಭಿಮತಮಂ || ೩೦ ||

ವೃ|| ಕುವರಂ ವಿಪ್ರವರಂ ಪ್ರಭಾಸಮೆನಿಪೊಂದುಂ ಕ್ಷೇತ್ರಮಂ ಪೊರ್ದಿ ತಾಂ |
ಲವಣಾಂಭೋನಿಧಿಯಲ್ಲಿ ಕೇಳ್ಮಡಿದನಂತಾಸೂನುವಂ ತಂದು ಕೇ ||
ಶವ ನೀನಿತ್ತೊಡಪುತ್ರನೆಂಬ ನುಡಿ ಪೋಕುಂ ಮತ್ಕುಲಂ ವರ್ಧಿಕುಂ |
ಭುವನಸ್ರಷ್ಟುಗಶಕ್ಯಮೇನೊಳದೆ ಲೀಲಾಮಾತ್ರಮಿಾವಾಂಛಿತಂ || ೩೧ ||

ಕಂ|| ಅತಿ ದಯೆಯಿಂ ಬೇಗಂ ತ |
ತ್ಸುತನಂ ಕೊಂಡಗ್ರಜಾನ್ವಿತಂ ಯಮನಿಂ ಪೊ ||
ಜಿತನಾಗಿ ಬಂದು ಲೋಕ |
ಸ್ತುತಚರಿತಂ ಕೊಟ್ಟನಾದ್ವಿಜಂಗಾ ಮಗನಂ || ೩೨ ||

ಷಷ್ಠಾಶ್ವಾಸ

ಕಂ|| ಶ್ರೀಮಥುರಾಹ್ವಯಪುರಿಯೊಳ್ |
ರಾಮಾನ್ವಿತನುಗ್ರಸೇನನಂ ಬೆಸಕೆಯ್ದು ||
ತ್ತಾಮೋದಿತ ನಿಜಬಂಧು |
ಸ್ತೋಮಂ ಹರಿಯೆಸೆದನಿಂದ್ರನೀಲಶ್ಯಾಮಂ || ೧ ||

ವೃ|| ವಿಗಳದ್ಬಾಷ್ಪಮಯಾಕ್ಷಿಯರ್ ವಿಗತತಾಟಂಕಶ್ರುತಿದ್ವಂದ್ವೆಯರ್ |
ಮಿಗೆ ವಿಸ್ರಸ್ತ ಕಚೌಘೆಯರ್ ವಿಪುಳಶೋಕಧ್ವಾನೆಯರ್ ಪೋಗಿ ತಂ ||
ದೆಗೆ ಕಂಸಾಸುರಪತ್ನಿಯರ್ ತ್ವರಿತಮಸ್ತಿಪ್ರಾಪ್ತಿಯೆಮ್ದೂರಿದರ್ |
ಮಗಧೇಶಂಗೆ ಜನಾರ್ದನಂ ನೆಗಳ್ದ ತದ್ವೃತ್ತಾಂತಮಂ ಸರ್ವಮಂ || ೨ ||

ಸುತೆಯರ್ಗಿಂತು ನೆಗಳ್ಚಿದಚ್ಯುತನ ಕೊರ್ಬಂ ನುಳ್ಗಿಪೆಂ ತಳ್ಗಿಪೆಂ |
ಶತಯಾಗಾದಿ ಸುಪರ್ವಸಂತತಿ ಸಹಾಯಂ ಬಂದೊಡಂ ನಿಂದೊಡಂ ||
ಧೃತಿಯಿಂ ತದ್ಬಲಮಂ ಯದುಪ್ರವರರಂ ಪೋ ಕುಟ್ಟುವೆಂ ಬಿಟ್ಟುವೆಂ |
ತತರಕ್ತಾಬ್ಧಿಯೊಳೀಕ್ಷಣಂ ಮಡಿಪುವೆಂ ದುರ್ಭಾವರಂ ಗೋವರಂ || ೩ ||

ಕಂ|| ಎಂದು ಜರಾಸಂಧಂ ಮುಳಿ |
ಸಿಂದಂ ನಿರ್ಬಂಧಿತಾಭೀಳ ಕ್ಷೋಣೀಭೃ |
ದ್ವೃಂದಂ ಪ್ರಸ್ಥಾನೋಚಿತ |
ದುಂದುಭಿಯಂ ಪೊಡೆಯಿಸೆಂದು ಮಂತ್ರಿಗೆ ನುಡಿದಂ || ೪ ||

ವೃ|| ಧರೆಯಾಶಾಪಾಲಕರ್ನಿರ್ಜರರತಿಬಳವದ್ವಾಹಿನೀ ಭಾರದಿಂ ಬಂ |
ಧುರಸೇನಾರಾವದಿಂ ಸಿಂಧುರಹರಿರಥಪತ್ತ್ಯಂಘ್ರಿಘಾತೋತ್ಥಪಾಂಸೂ ||
ತ್ಕರದಿಂದಂ ಕುರ್ಗೆ ಶಂಕಾಭರದಿನಗಿಯೆ ಕಣ್ಮುಚ್ಚೆ ತನ್ಮಾಗಧೋರ್ವೀ |
ವರನಾಗಳ್ ಸೈನ್ಯಯುಕ್ತಂ ತಳರ್ದು ಮಧುರೆಯಂ ಮುತ್ತಿದಂ ಬಂದು ಶೀಘ್ರಂ || ೫ ||

ಸಂಗರರಂಗದೊಳ್ನಿಜಬಲಕ್ಕೆ ಮಹಾಬಲಮುಣ್ಮಿದಾ ಪೊಡ |
ರ್ಪಿಂಗೆ ಪೊಡರ್ಪು ಕೋಪಕತಿಕೋಪಮುಳುರ್ಕೆಗಳುರ್ಕೆ ಪೊಣ್ಮಿದ ||
ಜ್ಮಿಂಗೆಸೆವಣ್ಮು ಮೂದಲೆಗೆ ಮೂದಲೆ ರೂಢಿಗೆ ರೂಢಿ ಬೇಗದಿಂ |
ಸಂಗತಮಾಗೆ ಕಾದಿದುದು ಮಾಗಧಯಾದವವಾಹಿನೀಚಯಂ || ೬ ||

ಕಂ|| ಬಲಕೃಷ್ಣರೀರ್ವರುಂ ಸಂ |
ಕುಳಯುದ್ಧಮನಲ್ಲಿ ಮಾಡಿ ವೀರರಸಂ ಪೊ ||
ಜ್ವಳಗಾತ್ರರರುಣನೇತ್ರರ್ |
ವಿಳಸದ್ಭ್ರೂಕುಟಿಗಳಾಗಿ ರಣದೊಳ್ ನಿಂದರ್ || ೭ ||

ವೃ|| ಪರಿಪರಿದಟ್ಟಿ ಪೊಯ್ದು ಗದೆಗಳ್ ತರಿದಿಕ್ಕುವ ನಂದಕಾಳಿತ |
ತ್ತಿರಿವ ದಿನೇಶ ಸನ್ನಿಭಸುದರ್ಶನ ಚಕ್ರನಿಕಾಯಮೊತ್ತಿನಿ ||
ಷ್ಠುರರವದಿಂ ವಿಭೇದಿಸುವ ಚಕ್ರಚಯಂ ಬರಿಕೈದುವಾ ಭಯಂ |
ಕರ ಯಮರಂ ಬಿಗುರ್ತನದಿನೀಕ್ಷಿಸಿ ಮಾಗಧಭೂಮಿಪಾಲಕಂ || ೮ ||

ಜಯಮೆಮಗಾಗದೀಗಳಿನಿತಾರ್ಪು ಮುಕುಂದನೊಳಿಲ್ಲದಿರ್ದೊಡಾ |
ಜಯರಮಣೀಧವಂ ಮಡಿವನೇ ಪರಿಪಂಥಿಚಯಾಟವೀ ಧನಂ ||
ಜಯನಿಭಕಂಸನಕ್ಕೆ ನಿಜಪತ್ತನಕ್ಕೈದುವವೆಂದು ಪೋದರಾ |
ಜಯಶಮನಿನ್ನು ವೊರ್ಮೆ ನಡೆತಂದಿವನಂ ಪೊಡೆದಿಕ್ಕಿ ಕೊಂದಪೆಂ || ೯ ||

ವೃ|| ಪುರುಹೂತಂ ಪದ್ಮಜಾತಂ ಭವಮುಖವಿಬುಧವ್ರಾತಮೆಳ್ತಂದೊಡಂ ಸಂ |
ಗರರಂಗಕ್ಕೊರ್ಮೆ ಭಂಗಕ್ಕಳವಡಿಸಿ ನೃಪೋತ್ತುಂಗನಿಂ ನಿಲ್ಲೆನಿಪ್ಪಾ ||
ಉರು ನಾಮಂ ಬೆತ್ತು ರಾಮಾಚ್ಯುತರಸಧಿಕ ಸಂಗ್ರಾಮದೊಳ್ಗೆಲ್ವೆ ನಾನೆಂ |
ದರ ಮಾತಂ ಭಿನ್ನ ಚೇತಂ ಬಳಿಕುಳಿದ ಬಳೋಪೇತನಲ್ಲಿಂದೆ ಪೋದಂ || ೧೦ ||

ಆತಂ ಪೋಪುದುಮಿಲ್ಲಿ ಧರ್ಮಕಹಳಾ ಸಂಜಾತನಾದಂ ದಿಶಾ |
ಜಾತಾಕಾಶತಟಂಬರಂ ಪುದಿಯೆ ಸಂಗ್ರಾಮೋರ್ವಿಯಿಂದಂ ಸರೋ ||
ಜಾತಾಕ್ಷಂ ಬಲಭದ್ರಯಾದವಸಮೂಹೋಪೇತನೆಳ್ತಂದು ಸ |
ಸ್ಫೀತೋತ್ಸಾಹರಸಂ ಲಸನ್ಮಥುರೆಯಂ ಪೊಕ್ಕಂ ಸ್ಮಿತಾಸ್ಯಾಂಬುಜಂ || ೧೧ ||

ಇರೆಯಿಂತಾ ಮಾಗಧೇಂದ್ರಂ ಕರಿರಥಹರಿಪತ್ತಿವ್ರಜೋಪೇತನೀಸಂ |
ಗರದೊಳ್ ಕೃಷ್ಣೋಗ್ರಸೇನಾದ್ಯಖಿಳ ಯದುಗಳಸ್ತೋಮಮಂ ಶಕ್ರನಾರ್ಪಿಂ ||
ನೆರವಂ ಬರ್ಕೆಂತುಮಾಂ ಮರ್ದಿಸಿ ಪಗೆತನಮಂ ತೀರ್ಚಿ ಸಾಮ್ರಾಜ್ಯಲಕ್ಷ್ಮೀ |
ಸ್ಫುರಿತಾಪಾಂಗಪ್ರಭಾಪಂಜರದೊಳೆಸೆವೆನೆಂದುರ್ಕಿನಿಂ ಮತ್ತೆ ಬಂದಂ || ೧೨ ||

ಬರೆ ಪೊರಮಟ್ಟು ಮತ್ತೆ ಪುರಿಯಂ ಹರಿಯುಂ ಬಲನುಂ ಸ್ವಸೈನಿಕಂ |
ಬೆರಸು ಕನಲ್ಕೆಯಿಂ ಕಡಿವ ಖಂಡಿಪ ತುಂಡಿಪ ಸೀಳ್ವಪೋಳ್ವ ಕ ||
ತ್ತರಿಪಿರಿವೆತ್ತುವೊತ್ತುವರಿದಿಕ್ಕುವ ಕೈದುಗಳಿಂದಮೆಚ್ಚು ಸಂ |
ಗರದೆಡೆಯೊಳ್ಪರಾಭವಿಸಿಯೋಡಿಸಿದರ್ಮಗಧಾಧಿನಾಥನಂ || ೧೩ ||

ಸರಿವಂ ಸೈನಿಕಯುಕ್ತನಾಗಿ ನಡೆತರ್ಪಂ ಕಾದುವಂ ಪಿಂಚುವಂ |
ಭರದಿಂ ಪೊರ್ದುವನೋಡುವಂ ಬಳಿಕೆ ಬರ್ಪಂ ಪೋಪನೆಳ್ತರ್ಪನು ||
ಬ್ಬರದಿಂದೈದುವನಿಂತು ಸಾರ್ದು ಪದಿನೇಳ್ಸೂಳ್ಪೋರ್ದು ರಾಮಾಬ್ಜನಾ |
ಭರಿನಾಮಾಗಧ ಭೂಧವಂ ವಿಜಿತನಾದಂ ಯುದ್ಧಯುದ್ಧಂಗಳೊಳ್ || ೧೪ ||

ಸಪ್ತಮಾಶ್ವಾಸ

ಕಂ|| ಶ್ರೀಹಲಿ ಕಂಸಾರಿಗಳಂ |
ದಾಹವದೊಳ್ಗೆಲ್ದು ಮಗಧನೃಪನಂ ಬಾಹಾ |
ಳೋಹರಸ ಸಿಕ್ತಭಾಸುರ ||
ದೇಹಸ್ರಾರ್ತಂದು ಮಥುರೆಯಂ ಪೊಕ್ಕಿರ್ದರ್ || ೧ ||

ವೃ|| ಬಳವಂತಂ ಭೀಷಣಂ ಕಾಲಯವನನಿಳೆಯೊಳ್ ಮಾಗಧಂಗಂ ರಣಕ್ಷ್ಮಾ |
ತಳದೊಳ್ ಮತ್ಸ್ಯೈನ್ಯಮಿನ್ನಾವುದು ಪೊಣರ್ವೊಡಿದರ್ಕೇನುಪಾಯಂ ಮಹಾವ್ಯಾ ||
ಕುಲಮೇ ಸಂಪ್ರಾಪ್ತಮಕ್ಕುಂ ಕಟಕಟ ಯದುದಳ್ಗಿಂತಿದಂ ತಳ್ಗಿಸಿಂ ನಿ |
ಶ್ಚಲರಾಗಿರ್ಪಂತೆಯುಂ ಸಂತಸದೊಳೆಸೆವವೊಲುಂ ಪೊಡರ್ಪಿಂದ ಮಾಳ್ಪೆಂ || ೨ ||

ಕಂ|| ಎಂದಾಳೋಚಿಸಿಯಾಪುರಿ |
ಯಿಂದಂ ಪೊರಮಟ್ಟು ಪಶ್ಚಿಮಾಶಾಭಾಗ ||
ಕ್ಕಂದೈದಿ ನೋಡಿದಂ ಗೋ |
ವಿಂದಂ ವಾರಿಧಿಯನಖಿಳಮಣಿಗಣನಿಧಿಯಂ || ೩ ||

ನೆಗಳ್ದಿಂತೊಪ್ಪುವ ಕಡಲಂ |
ನಗೆಯ ನಿಜಾಪಾಂಗದಂಶುಗಳಿನಿಂಗಡಲಂ ||
ತಗಧರನಾಗಿಸುತೆರೆದಂ |
ಸೊಗಯಿಪ ದುರ್ಗಾರ್ಥಮಾಗಿ ರಮ್ಯಸ್ಥಳಮಂ || ೪ ||

ವನನಿಧಿಯಿಾರಾರುಂ ಯೋ |
ಜನವಿಸ್ತೀರ್ಣೋರ್ವರಾಪ್ರದೇಶಮನಿತ್ತಂ ||
ವನಜಾಕ್ಷಂಗದರೊಳ್ ಕೇ |
ಳ್ಮನಿ ಹರಿ ಮಾಡಿಸಿದನೊಳ್ಪಿನಿಂ ದ್ವಾರಕಿಯಂ || ೫ ||

ವೃ|| ದ್ವಾರವತೀಪುರಕ್ಕೆ ಮಧುರಾಪುರವಾಸಿ ಸಮಸ್ತಲೋಕಮಂ |
ಸಾರಸನಾಭನೈದಿಸಿದನಾವಸರರ್ ಮೊದಲಾವ ಕೃತ್ಯದಿಂ ||
ದಾರಯೆ ಜೀವಿಸಿರ್ದರವರಾ ವಿಧಿಯಲ್ಲಿಯೆ ವರ್ತಿಸಂತೆವೊಲ್ |
ಸೇರಿಸಿ ಪೂರ್ವದಿಂದೆಯುಮುದಾರ ಸುಖಂಬಡೆವಂತೊಡರ್ಚಿದಂ || ೬ ||

ನೀತಿಯ ಸೆಜ್ಜೆ ಕೀರ್ತಿಯ ತವರ್ಮನೆ ಸಂಪದದಿರ್ಕೆ ಲೋಕವಿ |
ಖ್ಯಾತಿಯ ಗೊತ್ತು ಸತ್ಯದ ವನಂ ಘನಪುಣ್ಯದ ಪೀಠ ನಿತ್ಯ ಸಂ ||
ಪ್ರೀತಿಯ ತಾಣವೊಳ್ಪಿನ ಗೃಹಂ ಕಡುಸಂತಸದಬ್ಧಿಯುಲ್ಲಸ |
ದ್ಭೂತಿಯ ಕೋಶಮೊಪ್ಪಿತು ಪುರಂ ಪರಿಪೂರ್ಣ ಸುಖಾಮೃತಾಕರಂ || ೭ ||

ಮನಕೊಳ್ಪಂ ಬೀರುತಿಂತೊಪ್ಪುವ ಪುರವರದೊಳ್ ಶೂರಜಾತೋಗ್ರಸೇನಾ |
ವನಿನಾಥಾಕ್ರೂರರಾಮೋದ್ಧವಮುಖ ಯದುವೀರರ್ಕಳಂ ಸಾರ್ಚಿ ತಾನೊ ||
ರ್ವನೆ ಯಲ್ಲಿಂ ಬೇಗದಿಂ ನಿರ್ಗಮಿಸಿ ಮಧುರೆಯಂ ಪೊರ್ದಿಯಭ್ಯರ್ಣಕೆಯ್ತ |
ರ್ಪಿನಮಾಗಳ್ ಕಂಡನಾ ಕಾಲಯವನನ ಮಹಾಸೈನ್ಯಮಂ ವಾಸುದೇವಂ || ೮ ||

ಧರಿಸದೆ ಶಸ್ತ್ರಮಂ ಚರಿಸುತಾ ಮಧುರಾಪುರ ಬಾಹ್ಯದೇಶದ |
ಲ್ಲಿರಲೊಡಮುರ್ಬಿ ಕಾಲಯವನಂ ಘಡ ಸಿಲ್ಕಿದನೀಗಳೀತನಂ ||
ಪರಿವರಿಸಟ್ಟಿ ಮುಟ್ಟಿ ತಡೆ ಸಾರ್ಕಡಿ ಕೊಲ್ಲಿರಿಯೆಂದು ಸೈನಿಕಂ |
ಬೆರಸತಿವೇಗದಿಂ ಹರಿಯ ಸನ್ನಿಧಿಗೆಯ್ದಿದನುಗ್ರಕೋಪದಿಂ || ೯ ||

ಅಂತೆಯ್ದಾಕ್ಷೆಪಿಸಿಯಾ ನಿರಾಯುಧನನಂಭೋಜಾಕ್ಷನಂ ಘೋರಕ |
ಲ್ಪಾಂತೋಗ್ರೋಪಮನಾರ್ದು ಕಾಲಯವನಂ ಬಾಹಾನಿಯುದ್ಧಾರ್ಥಮಾ ||
ರ್ಪಿಂ ತಾಂ ಸನ್ನಣವಾಗಿ ನೋಡೆ ಹರಿಯಲ್ಲಿಂ ದಿವ್ಯಯೋಗಿವ್ರಜ |
ಸ್ವಾಂತಾಗೋಚರನೋಡುತಿರ್ಪನನುಮಂ ಬೆಂಬತ್ತಿದಂ ಬೇಗದಿಂ || ೧೦ ||

ವೃ|| ಎಲೆಯೆಲೆ ಚೋರ ಪೋಗದಿರ ಪೋಗದಿರೋಡದಿರೋಡದಿರ್ಮಹಾ |
ತಲಮನೆ ಪೊಕ್ಕೊಡಂ ಬಿಡುವೆನೇ ಘಡ ನಿಲ್ಲೆಣರಲ್ಕಿದಿರ್ಚಿನು ||
ತ್ತುಲಿವುತುಮಟ್ಟುತೆತ್ತರೆ ಮುಕುಂದನದೊಂದು ಮಹಾದ್ರಿಗಹ್ವರ |
ಸ್ಥಲಮಿರೆ ಸಾರ್ದು ಪೊಕ್ಕವಿಯೆ ಪೊರ್ದಿದನಂತವನಾಗುಹಾಂತಸುಂ || ೧೧ ||

ಅದನಾಗಳ್ಪೊಕ್ಕು ನಿದ್ರಾಪರನಿರೆ ಮುಚುಕುಂದಾಖ್ಯ ಪೃಥ್ವೀಶ್ವರಂ ಕೋ |
ಪದಿನಾ ಭೂಮಿಾಶನಂ ಕಾಲಯವನನಿವನೇ ಕೇಶವಂ ತಪ್ಪದೆಂದಾ ||
ದ್ರೋದೆದಂ ತನ್ನಂಘ್ರಿಯಿಂದಂತೊದೆದವಿನಮಧಿಕ ಕ್ರೋಧದಿಂದೆಳ್ದವಂ ನೋ |
ಳ್ಪುದುಮಾಗಳ್ ಶುಷ್ಕವೃಕ್ಷಂ ದವಹುತವಹನಿಂ ಬೇವವೊಲ್ಬೆಂದನಾತಂ || ೧೨ ||

ಕಂ|| ಆ ಕಾಲಯವನನಂ ತ |
ದ್ದೂಕಾಂತಂ ಕ್ರೋಧವಹ್ನಿಯಿಂ ಚುರ್ಚಿ ಬಳಿ ||
ಕ್ಕಾ ಕೇಶವನಾಲೋಕ ಶು |
ಭಾಕರವಿಗ್ರಹಮನಗ್ರದೊಳ್ನಿಟ್ಟಿಸಿದಂ || ೧೩ ||

ನೀನಾವನಿಲ್ಲಿ ಬರವೇ |
ನಾನೊಡರಿಪ ಕಜ್ಜಮಾವುದೆನೆ ಶಶಿವಂಶಾಂ ||
ಭೋನಿಧಿಯೊಳ್ವಸುದೇವನ |
ಸೂನು ಯದುಪ್ರವರವಂಶಭವನಾನರಸಾ || ೧೪ ||

ಎನೆ ಮುಚುಕುಂದಂ ಸ್ಮರಿಸುತೆ |
ಮನದೊಳ್ತಾಂ ವೃದ್ಧ ಗಾರ್ಗ್ಯ ವಚನದ ಪೆಂಪಂ ||
ಘನತರ ಭಕ್ತಿರಸಾಂಚಿತ |
ತನು ಸರ್ವೇಶಂಗೆ ಪಣಿದು ಬಳಿಕಿಂತೆಂದಂ || ೧೫ ||

ಕರುಣಾರಸಪೂರಿತ ಕೇ |
ಕರದಿಂದೆನಗೀವುದತುಳ ಮೋಕ್ಷಶ್ರೀಯಂ ||
ಶರಣಾಗತ ಚಿಂತಾಮಣಿ |
ಸುರಮುನಿಹೃದಯಾರವಿಂದರವಿ ಗೋವಿಂದಾ || ೧೬ ||

ಮುನಿ ಕೇಳಾ ಮುಚುಕುಂದಾ |
ವನಿಪತಿ ಸುಜ್ಞಾನಿಯಿಂತು ನುತಿಸಲೊಡಂ ಲೋ ||
ಕನಿಯಾಮಕನಾತಂಗೊ |
ಲ್ದನಾದಿಮಧ್ಯಾಂತನುಸಿರ್ದನಭ್ರಧ್ವನಿಯಿಂ || ೧೭ ||

ಕ್ಷಿತಿಪತಿವರ ಭವದಭಿವಾಂ |
ಛಿತಂಗಳಾಗಿರ್ದ ದಿವ್ಯಲೋಕಂಗಳನೂ ||
ರ್ಜಿತಮಾದೆನ್ನೊಲವಿಂದುಪ |
ಚಿತ ಪರಮೈಶ್ವರ್ಯನಾಗಿ ಪೊರ್ದತಿ ಮುದದಿಂ || ೧೮ ||

ಕಂ|| ತೊಳಗುತ್ತಿ ದಿವ್ಯಭೋಗಂ |
ಗಳನೊಲ್ದನುಭವಿಸಿ ಬಳಿಕಮೆನ್ನೊಲವಿಂ ಸ ||
ತ್ಕುಳದೊಳ್ ಜಾತಿಸ್ಮೃತಿ ಕ |
ಣ್ಗೊಳಿಸಿರೆ ನೀಂ ಪುಟ್ಟುವೈ ನರಾಧಿಪತಿಲಕಾ || ೧೯ ||

ಸವನಿಸುಗುಂ ಸಕಲ ಧರಾ |
ಧವ ದಿವ್ಯಜ್ಞಾನಸವಂತನೆನಿಸುವ ನಿನಗಾ ||
ಭವದೊಳೆ ಮೋಕ್ಷಂ ಕೇಳೆನೆ |
ಸವಿಲಾಸಂ ಮಣಿದನಂಘ್ರಿಯುಗಳಕೆ ಹರಿಯಾ || ೨೦ ||

ವೃ|| ಕ್ಷಿತಿನಾಥಾಗ್ರಣಿ ರೈವತಾತ್ಮಭವೆಯಂ ನೀಲಾಂಬರಂ ಕಾಂಚನ |
ದ್ಯುತಿಯಂ ರಾಜಮರಾಳಚಾರುಗತಿಯಂ ಸೌಂದರ್ಯಸಾರಾನ್ವಿತಾ ||
ಕೃತಿಯಂ ಸ್ವೀಕೃತ ಸದ್ಗುಣಪ್ರತತಿಯಂ ಕಲ್ಯಾಣಸಲ್ಲಕ್ಷಣೋ |
ನ್ನತಿಯಂ ರೇವತಿಯಂ ಪರಿಗ್ರಹಿಸಿದಂ ವಿಧ್ಯುಕ್ತಮಾನಂದದಿಂ || ೨೧ ||

ಕಂ|| ಶ್ರುತಮುಂಟದರಿಂದಾ ರೇ |
ವತಿಯೊಳ್ ನಿಶಠೋಲ್ಮುಕಾಖ್ಯರೀರ್ವರ್ವಿಬುಧ ||
ಸ್ತುತಮತಿಧೃತಿಗಳ್ಬಲನಿಂ |
ಸುತರುದಯಿಸಿದರ್ಪರಾಕ್ರಮರ್ ಶ್ರೀಕಲಿತರ್ || ೨೨ ||

ಅಷ್ಟಮಾಶ್ವಾಸ

ಕಂ|| ಶ್ರೀಮದ್ದ್ವಾರಕಿಯೊಳ್ ನಿ |
ಸ್ಸೀಮಬಲರ್ಮುಸಲಿಕೃಷ್ಣರಾಧೃತ ಬಂಧು ||
ಸ್ತೋಮರ್ಶುಭಧಾಮರ್ ಸ |
ನ್ನಾಮರ್ಕಣ್ಗೆಸೆದರಿಂದುಕೈರವಧಾಮರ್ || ೧ ||

ಮುನಿವರ ಕೇಳಿಂತವರಿ |
ರ್ಪಿನಮಿತ್ತಲ್ ಘನವಿದರ್ಭವಿಷಯಾವನಿಮಂ ||
ಡನಮೆನಿಸಿ ರಾಜಿಸುವ ಕುಂ |
ಡಿನಪುರದೊಳ್ ಭೀಷ್ಮಕಾಖ್ಯ ನರಪತಿಯೆಸೆದಂ || ೨ ||

ತನಯಂ ಜನಿಯಿಸಿದಂ ವಿಧಿ |
ತನಯಂ ನಿಜಕಾಂತಿ ವಿಕಸದಖಿಳವಧೂವ್ರಾ ||
ತನಯುನನುದಾರಗುಣಲಸಿ |
ತನಯಯುತಂ ರುಕ್ಮಿಭೀಷ್ಮಕಂಗೆಲೆ ವಿಪ್ರಾ || ೩ ||

ಕಂ|| ಅಣುಗಿ ವಧೂಮಣಿ ಕಲಭಾ |
ಷಿಣಿ ಚೆಲ್ವಿನ ಕಣಿಯುದಾರ ಶುಭಲಕ್ಷಣಧಾ ||
ರಿಣಿ ಶೃಂಗಾರರಸತರಂ |
ಗಿಣಿ ರುಕ್ಮಿಣಿಯೆಂಬಳಾ ನೃಪಾಗ್ರಣಿಗೊಗೆದಳ್ || ೪ ||

ಮಾನವಸತಿಯಲಸದಭಿ |
ಮಾನವಸತಿಯೆನಿಸುವಿಂದಿರಾಂಶಜೆ ಸುಮನೋ ||
ಮಾನಸಕಲಹಂಸಿಯನುಪ |
ಮಾನ ಸಕಲಭದ್ರಲಕ್ಷಣಾನ್ವಿತೆಯೆಸೆದಳ್ || ೫ ||

ಎಸೆವಾಕುವರಿಯನೊಲ್ದಾ |
ಲಿಸಿಯಾ ಭೀಷ್ಮಕನೃಪಾಲನಾವಂಗೀವೆಂ ||
ವಸುಧೆಯೊಳಾವನೊ ಬಹುಜ |
ನ್ಮಸುಕೃತಫಲಮುಳ್ಳನಕ್ಕುಮಾಕೆಗೆ ತಕ್ಕಂ || ೬ ||

ಎನುತಿಂತಾಳೋಚಿಸುತಿ |
ರ್ಪಿನಮಾಕೆಯನಿಂದಿರಾಂಶಭವೆಯೆಂಬುದನೊ ||
ಯ್ಯನೆ ಜನವಾರ್ತೆಗಳಿಂ ಹರಿ |
ಮನದೊಳ್ತಿಳಿದಪ್ಪುಗೆಯ್ಯಲೆಳಸುತ್ತಿರ್ದಂ || ೭ ||

ಆ ರುಕ್ಮಿಣಿ ಹರಿಚಾರು |
ದಾರಲಸದ್ದಿವ್ಯರೂಪಗುಣಕರ್ಮಮಹಾ ||
ಚಾರಿತ್ರಕೀರ್ತನಾಮೃತ |
ಸಾರಮನಾಲಿಸಿಯತೃಪ್ತಿವಡೆದಳ್ ಬಗೆಯೊಳ್ || ೮ ||

ತನುಜನ ದುರ್ಬೋಧೆಯಿನಾ |
ಜನಪಾಲಂ ಮಾಗಧೋಕ್ತಿಯಿಂದೆಯುಮಾಕೃ ||
ಷ್ಣನನುಳಿದು ಪುತ್ರಿಯಂ ಚೈ |
ದ್ಯನರೇಂದ್ರಂಗೀವೆನೆಂದು ನಿಶ್ಚಿತನಾದಂ || ೯ ||

ಆ ಶಿಶುಪಾಲಹಿತೈಷಿಗ |
ಳಾಶು ಜರಾಸಂಧ ಸಾಲ್ವ ಪೌಂಡ್ರಕಮುಖಪೃ ||
ಥ್ವೀಶರ್ಮಹೋತ್ಸವಾರ್ಥಕ್ಕೃ |
ತಾಶರ್ಕುಂಡಿನಮನೆಯ್ದಿದರ್ಶನಕೋಶರ್ || ೧೦ ||

ತದನಂತರದೊಳ್ಬಲಮುಖಿ |
ಯದುವೀರಾವೃತನಧೋಕ್ಷಜಂ ನೋಡಲ್ಬೇ ||
ಗದಿನಾಚೈದ್ಯಾವನಿಪನ |
ಮದುವೆಯನಾ ಕುಂಡಿನಾಖ್ಯ ಪುರಿಯಂ ಸಾರ್ದಂ || ೧೧ ||

ಕಂ|| ಧರೆಯಂಬಳಸಿದ ಘನ ಸಾ |
ಗರಮೆನೆ ತತ್ಪುರಿಯ ಪೊರಗೆ ಸಕಲಕ್ಷೋಣೀ ||
ಶ್ವರ ಸಂತತಿ ತೀವಿರ್ದುದು |
ಸರಭಸನುಾತ್ಮೀಯ ಸೈನಿಕಂ ಬೆರಸಾಗಳ್ || ೧೨ ||

ವ|| ಅಂತಿರ್ಪಿನಂ ನಾಳೆ ವಿವಾಹಮೆಂಬ ಸಮಯದೊಳ್—

ವೃ|| ಕರೆಯಿಸಿ ಪುತ್ರ ನೀನನುಜೆಯಂ ಹಿಮವತ್ತನುಜಾಪ್ರತಾರ್ಥಮಿಾ |
ಪುರದ ಬಹಿರ್ವನಕ್ಕೆ ಚತುರಂಗಬಲಾನ್ವಿತನಾಗಿ ನೃತ್ಯಗೀ |
ತರುಚಿರ ವಾದ್ಯತೂರ್ಯ ನಿನದೋತ್ಸವದಿಂದೊಡಗೊಂಡು ಪೋಗು ಸ |
ತ್ವರಮೆನೆ ರುಕ್ಮಿ ಸನ್ನಹಿಸಿದಂ ಜನಕೋದಿತಮಂ ಸಮಸ್ತಮಂ || ೧೩ ||

ವಿತತಾತೋದ್ಯ ನಿನಾದಮಂ ಸರಸಸಂಗೀತಸ್ವನಂ ಮಿಾರೆ ರಂ |
ಜಿತ ಗೀತಸ್ವನಮಂ ಸುಲಾಸ್ಯ ನಿನದಂ ಕೈಗಣ್ಮೆ ಲಾಸ್ಯೋಲ್ಲಸ ||
ದ್ದ್ರುತಿಗಾನಧ್ವನಿ ವಾದ್ಯನಾದಮಿರದನ್ಯೋನ್ಯಾನುಷಂಗತ್ವದಿಂ |
ದತಿ ರಮ್ಯಾವಹಮಾಗೆ ರುಕ್ಮಿಣಿ ವನಕ್ಕೆಳ್ತಂದಳಾಹ್ಲಾದದಿಂ || ೧೪ ||

ವನಕೆಳ್ತಂದರುಣಾಭ್ರದಿಂದಿಳಿವ ವಿದ್ಯುದ್ವಲ್ಲಿಯೆಂಬಂತೆವೋಲ್ |
ಕನಕಾಂದೋಳಿಕೆಯಿಂದಮುರ್ವಿಗಿಳಿದಾ ದೇವಾಲಯಂಬೊಕ್ಕು ಗೋ ||
ಮಿನಿಯಂಶೋಢ್ಭವೆ ಮಾಡಿ ತದ್ವ್ರತಮನಿತ್ತುರ್ವೀಸುರಸ್ತ್ರೀಜನ |
ಕ್ಕನುವಿಂ ಬಾಯಿನಮಂ ಕಡಂಗಿ ಪೊರಮಟ್ಟಳ್ ಶೈಲಜಾಗಾರದಿಂ || ೧೫ ||

ಬಾಲಮರಾಳಿಕಾಧ್ವನಿಯವೊಲ್ ಮಣಿಹಂಸಕಘೋಷಮುಣ್ಮೆ ಲೋ |
ಲಾಲಕದ ಸ್ವನಂಬೊಲುರು ಕಂಕಣಝುಂಕೃತಿ ಪೊಣ್ಮೆ ಲೀಲೆಯಿಂ ||
ದಾ ಲಲಿತಾಂಗಿ ಪಾರ್ಶ್ವದ ಸಖೀಜನದರ್ಶಿತ ವೃಕ್ಷಭೇದಮಂ |
ಆಲಿಸುತೆಲ್ಲಿದಂ ಕಮಲಲೋಚನನೆಂದೆಳಸಿರ್ಪ ವೇಳೆಯೊಳ್ || ೧೬ ||

ಕಂ|| ಕನಕಸ್ಯಂದನಮಂ ಕೃ |
ಷ್ಣನೇರಿ ವನದೆಡೆಯೊಳೊರ್ವನವಿದಿರ್ದಾ ಕಾ ||
ಮಿನಿ ಬರ್ಪುದನಾಲಿಸಿ ಗ |
ಳ್ಳನೆ ಬಂದಿದಿರಲ್ಲಿ ನಗುತೆ ನಿಂದೀಕ್ಷಿಸಿದಂ || ೧೭ ||

ಸ್ಮರಕೋಟಿರೂಪನಂ ಶ್ರೀ |
ಹರಿಯಂ ನಿಟ್ಟಿಸುತೆ ಬೆರಗುವಟ್ಟಳ್ ಬಗೆಯೊಳ್ ||
ಕರಗಿದಳುರೆ ಮೈಮರೆದಳ್ |
ತರುಣೀಮಣಿ ಚಿತ್ರದಂತೆ ಮರವಟ್ಟಿರ್ದಳ್ || ೧೮ ||

ವೃ|| ಸಮಯವಿದೆಂದು ಶೌರಿ ರಥದಿಂದಿಳಿದಂಬಕಕಾಂತಿ ದಿವ್ಯರ |
ತ್ನಮಯ ವಿಭೂಷಣಾಂಶು ಹಸನದ್ಯುತಿ ಜೃಂಭಿಸೆ ಬಂದು ತನ್ಮನೋ ||
ರಮೆಯ ವಧೂಚಯೋತ್ತಮೆಯ ಚಾರುನಿಜಾವಯವೇಕ್ಷಣೋತ್ಥ ಸಂ |
ಭ್ರಮೆಯ ಕರಾಬ್ಜಮಂ ಪಿಡಿದು ತೇರ್ಗೊಡನೇರಿಸಿ ತಾನುಮೇರಿದಂ || ೧೯ ||

ಚರರಾವಾರ್ತೆಯನೊರ್ಗೆ ತಂದು ರಯದಾಗಳ್ ಪೇಳೆ ಕೇಳ್ದಾಜ್ಯದಿಂ |
ದುರಿದೇಳ್ವಗ್ನಿಯವೋಲ್ ಪ್ರಕೋಪಶಿಖಿಕೀಲಂ ಪೊಣ್ಮೆ ಚೈದ್ಯಾವನೀ ||
ಶ್ವರನುಂ ಮಾಗಧನುಂ ವಿಡೂರಥನುಮಾರ್ಪಿಂ ದಂತವಕ್ತ್ರಾಖ್ಯ ಭೂ |
ವರನುಂ ಪೌಂಡ್ರಕಸಾಳ್ವರುಂ ಹರಿಯನೀಗಳ್ ಕೊಲ್ವೆವೆಂದುರ್ಬಿದರ್ || ೨೦ ||

ಕಂ|| ಉರ್ಬಿನಿನುರೆ ಗಂಟಿಕ್ಕಿದ |
ಪುರ್ಬುಗಳಿಂ ಕುಣಿವ ಮಿಸೆಯಿಂ ಪಲ್ಗಿಡಿವು ||
ತ್ತುರ್ಬಿಗಿಪಾಳ್ವೆವು ಗೋಪನ |
ಕೊರ್ಬನೆನುತ್ತವರ್ಗಳೆಲ್ಲರುದ್ಯೋಗಿಸಿದರ್ || ೨೧ ||

ವೃ|| ತರುಬಿದ ವೈರಿವಾಹಿನಿಯನೀಕ್ಷಿಸಿಯಾ ಬಲಭದ್ರನಾರ್ಪಿನಿಂ |
ದುರುಬಿದಿರಾಗಿಯೋರ್ವನೆ ಹಲಾಯುಧದಿಂ ಪೊಡೆದಿಕ್ಕಿ ಪಿಕ್ಕಿ ಬೊ ||
ಬ್ಬಿರಿದಿರಿದಟ್ಟಿಕುಟ್ಟಿಮುಸಲಾಗ್ರದಿನಾಗ್ರಹಮುಣ್ಮೆ ಕಲ್ಪದಾ |
ಕರೆಗೊರಲಂಬೊಲಾ ನೃಪರನಾಕ್ಷಣದೊಳ್ ನೆರೆ ಗೆಲ್ದು ಪೊಂಗಿದಂ || ೨೨ ||

ಕಡುಪಿಂ ಕಾದಿ ಪರಾಜಯಂ ಬಡೆದು ಬರ್ಪಾ ಭೂಪರಂ ನೋಡಿ ಬೊ |
ಬ್ಬಿಡುತಾ ರುಕ್ಮಿ ಕನಲ್ಕೆಯಿಂದೆ ರಣದೊಳ್ ಕೊಂದಲ್ಲದಾಗೋಪನಂ |
ಬಿಡೆನೀವೂರ್ಗೆ ಪುಗೆಂ ದಲೆಂದುರಪೆ ನಿಲ್ ನಿಲ್ ಪೋಗದಿರ್ಪೋಗದಿರ್ |
ಘಡಮಾಣ್ತಂಗಿಯನಿಂದಿದಿರ್ಚೆನುತಮಂ ಬೆಂಬತ್ತಿದಂ ಕೃಷ್ಣನಂ || ೨೩ ||

ಕಂ|| ಎಂದು ಪಚಾರಿಸುತೆ ಖಗ |
ಸ್ಯಂದನನಂ ಸಂಧಿಸುವಿನಮಿಾಕ್ಷಿಸಿಯಾ ಗೋ ||
ವಿಂದಂ ರುಕ್ಮಿಣಿ ನೋಡೀ |
ಗಿಂದಿನ ನಿಮ್ಮಣ್ಣನೆನ್ನ ಯುದ್ಧದ ಪೆಂಪಂ || ೨೪ ||

ವೃ|| ಎನುತಿದಿರಾಗಿ ಬೊಬ್ಬಿರಿದು ಖಂಡಿಸಿ ತದ್ರಥಸೂತವಾಜಿಕೇ |
ತನವಿಶಿಖಾಸನಂಗಳನಿಷುವ್ರಜದಿಂ ಶರಮೊಂದರಿಂದೆ ಮೇ ||
ದಿನಿಗವನಂ ಪಡಲ್ವಡಿಸಿ ಯಾದವಸೈನ್ಯಸಮೇತನಾಗಿಯಾ |
ವರನುಹಲೋಚನಂ ನಿಜಪುರಕ್ಕೆ ಮಹೋತ್ಸವದಿಂದಮೆಯ್ದಿದಂ || ೨೫ ||

ಕಂ|| ಕ್ರಮದೆ ವಿವಾಹೋಚಿತಹೋ |
ಮಮನೆಸಗಿ ಯಥೋಕ್ತಸದ್ವಿಧಿಯಿನಖಿಲರ್ಭೂ ||
ಮ್ಯಮರರ್ಕಳ್ಕನ್ಯಾವರ |
ಣಮನಾಗಿಸಿ ಮಂಗಳಾಷ್ಟಕಮನೊಸೆದುಸಿರ್ದರ್ || ೨೬ ||

ವೃ|| ಇಂತು ಯಥೋಚಿತಂ ಪರಿಣಯೋತ್ಸವಮಂ ಪದೆದಚ್ಯುತಂ ಕರಂ |
ಸಂತಸದಿಂ ವಿವಾಹಮನಭೀಕ್ಷಿಸಲಲ್ಲಿಗೆಬಂದ ಭೂಸುರು ||
ತ್ಸಂತತಿ ಮಲ್ಲನಂದಿನಟಗಾಯಕಬೃಂದಮನಿಷ್ಟವಸ್ತುವಿಂ |
ದಂ ತಣಿವಂತೆ ಬೀರೆ ಮಿಗೆ ಮನ್ನಿಸಿದಂ ಪರಮಾದರಾನ್ವಿತಂ || ೨೭ ||

ನವಮಾಶ್ವಾಸಂ

ಕಂ|| ಶ್ರೀರಮಣಂ ದ್ವಾರಕೆಯೊಳ್ |
ಧೀರೋದಾತ್ತಂ ರಮಾಂಶಭವೆ ರುಕ್ಮಿಣಿಯಂ ||
ಮಾರಕ್ರೀಡಾಪಾರಾ |
ವಾರದೊಳಾಳಿಸುತೆ ಸುಖರಸಾಕರನಿರ್ದಂ || ೧ ||

ಇನಿತುಂ ಕಾಲಂ ತ್ರಿಜಗ |
ಜ್ಜನ ಮನಸಿಜನೆಂಬ ನುಡಿಯನುಡುಗಿಸಿ ಬಳಿಕಂ ||
ತನುಪಮೆಯ ಬಸಿರ್ಪೊಣ್ಮಿದು |
ದನಂಗನಂ ಸಾಂಗನೆನಿಸಿ ಪಡೆವುತ್ಸವದೊಳ್ || ೨ ||

ಲಲನಾಗರ್ಭಾಚಲದಿಂ |
ದಲರೆ ಸಖೀನೇತ್ರಕುಮುದಮುಣ್ಮಿರೆ ಹಾಸಾ ||
ಮಲಚಂದ್ರಿಕೆಯರ್ಭಕಸೀ |
ತಲರುಚಿ ಸದ್ರಾಗರಸಮನಾಂತುದಯಿಸಿದಂ || ೩ ||

ಇರೆ ನಾರದನುಕ್ತಿಯನಾ |
ದರಿಸಿಳೆಯೊಳ್ನೋಡುತಾರನೆಯ ದಿನದಿರುಳೊಳ್ |
ಪರಿತಂದು ಕಾಳಶಂಬರ |
ನಿರದೀಶಿಶು ಪಗೆವನೆಂದು ಬಗೆದಂ ಮನದೊಳ್ || ೪ ||

ಬಗೆದಲ್ಲಿರ್ಪರುಮಂ ಮಾ |
ಯೆಗಳಿಂದೆಚ್ಚರಿಕೆಗುಂದೆನಿಲ್ವಾಗಳೆ ದೈ ||
ತ್ಯಗಣಶ್ರೇಷ್ಠಂ ಕೊಂಡಾ |
ಮಗುವಂ ತಾರಾಧ್ವದಲ್ಲಿ ಬರ್ಪವಸರದೊಳ್ || ೫ ||

ಆಸುರನದಂ ಸಾಗರದೊ |
ಳ್ಬಿಸುಟಟ್ಟು ಪೋಗಲೊಡಮೊಂದು ಮೀನ್ ನುಂಗಿದುದಾ ||
ಶಿಶುವನದರುದರ ಶಿಖಿಯಿಂ |
ನಸಿಯದೆ ಬಾಲಂ ಪ್ರವರ್ಧಿಸುತ್ತಿರೆ ಸುಖದಿಂ || ೬ ||

ಕಂ|| ಆ ವನಧಿಗೊರ್ಮೆಯೊರ್ವಂ |
ಧೀವರನೈತಂದು ಗಾಳದಿಂದಂ ಕೆಲನು ||
ಸ್ತ್ಯಾವಳಿಯೊಡನಾ ಪೃಣರಂ |
ಶ್ರೀವಿಲಸಿತಮಾಗೆ ಕಂಡು ಸಲವಿಂ ಪಿಡಿದಂ || ೮ ||

ವೃ|| ತನಿಸೊಂಪಂಬಡೆದಿರ್ಪುದೆಂದು ಬಗೆದಾ ಪಾಠೀನಮಂ ತಂದವಂ |
ದನುಜಸ್ವಾಮಿಗೆ ಶಂಬರಂಗೆ ಕುಡೆ ಕಂಡಾಶ್ಚರ್ಯದಿಂದಾ ನಿಕೇ ||
ತನದೊಳ್ ಸೂದಚಯಾಧಿಕಾರಿಣಿ ಲಸನ್ಮಾಯಾವತೀನಾಮ ಕಾ |
ಮಿನಿಯುಂಟಾಕೆ ಗಡೆಂದು ನೇಮಿಸಿಯದಂ ಕೈಗಿತ್ತನಾ ಶಂಬರಂ || ೯ ||

ಅದನಾಗಳ್ ಶಸ್ತ್ರದಿಂ ಸೀಳಿಸೆ ತದುದರದೊಳ್ದಗ್ಧಕಂದರ್ಪ ಪೃಥ್ವೀ |
ಜದ ದಿವ್ಯಾಂಕೂರಮೋ ಎಂಬವೊಲಿರೆ ಕುವರಂ ಮಂಜುಳಂ ಕಂಡವಳ್ ಚೋ ||
ದ್ಯದಿನೇತದ್ಗರ್ಭಕೆಂತೀ ಶಿಶು ಸಮನಿಸಿತೋ ಆವನೋ ಈತನೆಂದಂ |
ದದನಾರೈವುತ್ತುಮಿಂತಿರ್ಪಿನಮವಳೆಡೆಯಂ ನಾರದಂ ಬಂದು ಸಾರ್ದಂ | ೧೦ ||

ನಾರಿಯಿವಂ ಜಗಜ್ಜನನಸಂಹೃತಿಕಾರಣಭೂತನಾದ ದೈ |
ತ್ಯಾರಿಯ ಸೂನುವಾತ್ಮರಿಪುವೆಂಬುದನಾಲಿಸಿ ಪೋಗಿ ಸೂತಿಕಾ ||
ಗಾರದಿನೀಳ್ದುತಂದು ಕಡಲೊಳ್ಬಿಡೆ ಶಂಬರನೇ ಝಷಂ ನಿಜಾ |
ಹಾರ ನಿಮಿತ್ತದಿಂ ಚರಿಸುತೀಕ್ಷಿಸಿ ನುಂಗಿದುದೀ ಮನೋಜ್ಞನಂ || ೧೧ ||

ಇದನೊರ್ವಂ ಬೇಂಟೆಗಾರಂ ಪಿಡಿದು ದನುಸುತಂಗಿತ್ತನಿಂತೀಗಳೆಯ್ತಂ |
ದುದು ಕೇಳ್ ಸಾಮಾನ್ಯನಲ್ತೀ ಶಿಶು ನರಚಯರತ್ನಂ ಭವಚ್ಚಿತ್ತದೊಳ್ ತಾ ||
ಳದೆ ಸಂದೇಹಾಂಶಮಂ ಕಾಮಿನಿ ಪೊರೆಯೆನೆ ಬಾಲಕ್ರಿಯಾಭೇದದೊಳ್ ಕೋ |
ವಿದೆ ತದ್ರೂಪಾತಿಮೋಹಾನ್ವಿತೆ ಕಡುನಲವಿಂದೋವುತಾ ಕಾಂತೆಯಿರ್ದಳ್ || ೧೨ ||

ಸತತಂ ಚುಂಬಿಸುತಪ್ಪುತುಂ ಯುವತಿ ರಾಗೋದ್ರೇಕದಿಂದಂ ಮನೋ |
ರತಿಸೌಖ್ಯಂಬಡೆವುತ್ತುಮೋವುತುಮಿವಂಗೆಂದಕ್ಕುಮೋ ಯೌವನೋ ||
ನ್ನತಿಯೆಂದಿರ್ಪಿನಮೊಂದಿದತ್ತು ಹರೆಯಂ ತದ್ದೇಹದೊಳ್ ನೋಡಿ ಪೊಂ |
ಗುತೆ ತನ್ನ್ಯಸ್ತಹೃದಕ್ಷಿ ತಾಂ ಕಲಿಸಿದಳ್ ಮಾಯಾವಿಶೇಷಂಗಳಂ || ೧೩ ||

ಕಂ|| ಎಳಮೆ ಮೊದಲಾಗಿಯುಂ ತ|
ನ್ನೊಳೆ ಮೋಹೋದ್ರೇಕದಿಂದೆ ಸತಿ ಭರ್ತೃಗೆ ಮಾ ||
ಳ್ಪಳದೆಂತಂತೊಡರಿಸುವಾ |
ಜಳಜಾಂಬಕಿಗಿಂತು ನುಡಿದನಾ ಪ್ರದ್ಯುಮ್ನಂ || ೧೪ ||

ಮನಕಚ್ಚರಿಯಾಗಿರ್ಕುಂ |
ವನಿತಾಮಣಿ ಮಾತೃಭಾವಮಂ ಮಾಣ್ದೇಕಿಂ ||
ತನುಚಿತಕೃತ್ಯಮನೇ ನೀ |
ನೆನಗೆಸಗುತ್ತಿರ್ಪೆ ಬಾಲ್ಯದಿಂದೆಯುಮೊಲ್ಪಿಂ || ೧೫ ||

ವ|| ಎನೆ ಮುನ್ನಿನ ವೃತ್ತಾಂತಮನೆಲ್ಲಮನುಸುರ್ದು—

ಕಂ|| ಇನಿತಲ್ಲದೆ ಪೆರತೊಂದ |
ಲ್ತನಿಶಂ ವಾತ್ಸಲ್ಯದಿಂದೆ ಮರುಗುತೆ ಯುಷ್ಮ ||
ಜ್ಜನಯಿತ್ರಿಯಿರ್ದಪಳ್ವೇ |
ರೆನಗದರಿಂ ಸೂನುವಲ್ತು ನೀನೆಲೆ ಕಾಂತಾ || ೧೬ ||

ಇಂತಾಕೆಯಿಂದೆ ನಿಜವೃ |
ತ್ತಾಂತಮನಾಲಿಸಿ ಕೆರಳ್ದು ಶಂಬರನಂ ದೈ ||
ತ್ಯಾಂತಕಪುತ್ರಂ ಪೊಣರ |
ಲ್ತಾಂ ತವಕದೆ ಕರೆಯೆ ದನುಜನಾಂತಂ ಮುನಿಸಂ || ೧೭ ||

ವೃ|| ಎತ್ತಲುಮೊತ್ತಿ ಕೆತ್ತ ಕರಿಸಂಚಯಮಂ ಬಳಸಿರ್ಪ ತೇರ್ಗಳಂ |
ಮುತ್ತಿದ ವಾಜಿರಾಜಿಯನಳುರ್ಕಡಿ ಸೀಳೆನುತಾರ್ದು ಕೋಪದಿಂ ||
ಸುತ್ತಲುಮೆತ್ತಿದಾಯುಧದ ಪತ್ತಿಯನೆಚ್ಚರಿದಟ್ಟಿ ಕುಟ್ಟಿ ಬೆಂ |
ಬೊತ್ತಿರಿದಿಕ್ಕಿ ಸಿಕ್ಕಿ ಕಡಿದಾ ಬಲಮಂ ಬರಿಕೆಯ್ದನಂಗಜಂ || ೧೮ ||

ಕಂ|| ಬರಿಕೆಯ್ದೊಡಮುಳಿಯದೆ ಬಳಿ |
ಕೆರಗುವ ಸಿಡಿಲೋಡುವಹಿಗಳೆರಿವರೆ ಬಾಯ್ಬಿ ||
ಟ್ಟುರುಬುವ ದೈತ್ಯರ್ಬೀಸುವ |
ಬಿರುಗಾಳಿಗಳುಣ್ಮೆ ಶಂಬರಂ ವಿರಚಿಸಿದಂ || ೧೯ ||

ವೃ|| ವಿರಚಿಸೆ ಮತ್ತದಂ ಹರಿಜನಳ್ಗಿಸಿ ನಿರ್ಜರವಹ್ನಿಕೀಲಶಂ |
ಬರನನಶೇಷ ದೈತ್ಯನುತಶೌರ್ಯಪರಾಕ್ರಮಭಾಗ್ಯಶಕ್ತಿಡಂ ||
ಬರನನುದಾರಬಾಹುಯುಗ ತಾಡನಕಂಪಿತಮೇದಿನೀಡಿಶಾಂ |
ಬರನನಮರ್ತ್ಯರುತ್ಸವಿಸೆ ಶಂಬರನಂ ಕಡಿದಿಕ್ಕಿ ಮೆಟ್ಟಿದಂ || ೨೦ ||

ಕಂ|| ಅಂತು ಕಡಿದಿಕ್ಕಿ ಶಂಬರ |
ನಂ ತತ್ಪುರಿಯತ್ತಣಿಂದೆ ನೆಗೆದಾ ಪ್ರದ್ಯು ||
ಮ್ನಂ ತರಣಿಸರಣಿಗಾ ಸತಿ |
ಯುಂ ತಳರ್ವಿನಮೊಡನೆ ನಡೆದು ಬಂದಂ ಬಾನೊಳ್ || ೨೧ ||

ಸುರಪಥದಿಂ ದ್ವಾರಾವತಿ |
ಪುರದಂತಃಪುರದ ಮಧ್ಯಕಿಳಿತರ್ಪುದುಮು ||
ಜ್ಜರಿವಟ್ಟು ಕೃಷ್ಣಸತಿಯರ್ |
ಪರಮಮುದಂಬೆತ್ತರೀಕ್ಷಿಸುತ್ತಿರ್ಪರುಮಂ || ೨೨ ||

ವೃ|| ಹರಿಸಂಕಲ್ಪೆಯರಾಗಿಯಾ ತರುಣಿಯರ್ಪ್ರದ್ಯುಮ್ನಸಂ ನೋಡಿನೋ |
ಡಿರದಾನಂದಜಲಾಕುಲೇಕ್ಷಣೆ ಪೊದಳ್ದಿಂತಪ್ಪ ಸದ್ಯೌವನ ||
ಸ್ಫುರಿತಂ ಸೂನುವೆ ಧನ್ಯೆಗಲ್ಲದುಳಿದರ್ಗೇನಕ್ಕುಮೇ ಎಂದು ಸಾ |
ದರಮಾ ರುಕ್ಮಿಣಿಯಾತನೊಳ್ಬಳಿಕೆ ಪುತ್ರಸ್ನೇಹಮಂ ತಾಳ್ದಿದಳ್ || ೨೩ ||

ವ|| [ಆಗಳ್ ನಾರದಂ ಅಂತಃಪುರಮಂ] ಪೊರ್ದಿಯಿವಂ ನಿಮ್ಮ ತನುಜಾತನೆಂದು ನಡೆದುದ ನೆಲ್ಲಮಂ ವಿವರಿಸಿ—

ಕಂ|| ಬಿಸಜಾಕ್ಷಿ ಪುತ್ರನೀತಂ |
ಸೊಸೆಯಿವಳೀ ವಿಷಯದಲ್ಲಿ ಶಂಕಿಸವೇಡೆಂ ||
ದುಸಿರಲೊಡಂ ರುಕ್ಮಿಣಿ ಹ |
ರ್ಷಸಮನ್ವಿತೆಯಾದಳುರ್ಬಿದಂ ಶ್ರೀಕೃಷ್ಣಂ || ೨೪ ||

ಪರಿಸಿ ಪರಿಗ್ರಹಿಸಿದನಾ |
ಹರಿಜಂ ಪ್ರದ್ಯುಮ್ನನೊಲ್ದು ರುಕ್ಮಿಜೆಯಂ ಸಿಂ ||
ಧುರಗತಿಕುಮುದ್ವತಿಯನಾ |
ತರುಣೀಮಣಿಯುಂ ಸ್ವಯಂವರಸ್ಥೆಯನೊಲ್ದಿಂ || ೨೫ ||

ಅವಳೊಳ್ಪ್ರದ್ಯುಮ್ನಂಗು |
ದ್ಭವಿಸಿದನನಿರುದ್ಧನಾಹವಾರುದ್ಧಂ ವೀ ||
ರ್ಯವನತಿಜಗತ್ಪ್ರಸಿದ್ಧಂ |
ಕವಿನುತಚರಿತಾನುಬದ್ಧನಣುಗಂ ಶುದ್ಧಂ || ೨೬ ||

ಹರಿಯೊಡನೆ ಕೇಣಮಿರ್ದೊಡ |
ನೆರೆದೊಡೆ ಪೌಹಿತ್ರನೆಂದು ಬಗೆದನಿರುದ್ಧಂ ||
ಗಿರದಂದುರುಕ್ಮಿಪೌತ್ರಿಯ |
ನರವಿಂದದಳಾಕ್ಷಿಯಾ ಸುಭದ್ರೆಯನಿತ್ತಂ || ೨೭ ||

ದಶಮಾಶ್ವಾಸ

ಕ|| ಶ್ರೀತರುಣೀರಮಣಂ ಭೂ |
ಪಾತತಮಣಿಕಾಂತಿ ಶಬಳಿತಾಶಾವಲಯಂ |
ಭೂತನಯನಿರ್ಪ ತತ್ಪ್ರಾ
ಗ್ಜ್ಯೋತಿಷಪುರಮಂ ನಭೋಗ್ರದೊಳ್ನಿಟ್ಟಿಸಿದಂ || ೧ ||

ಪುರಿಯ ಶತಯೋಜನಾಂತರ
ಧರೆಯೊಳ್ ತೆಱಪಿಲ್ಲದಿಡಿದು ಪರಪಿರೆ ತೀಕ್ಷ್ಣ ||
ಕ್ಷುರ ನಿಜಯೊಂತಮನತಿ ಭೀ |
ಕರಮೌರವಪಾಶಬೃಂದಮಂ ಹರಿ ಕಂಡಂ || ೨ ||

ಕಂ|| ಕಂಡು ನಿಜಕಾಂತಿಜಿತರವಿ |
ಮಂಡಳದಿಂ ನಂದಿತಾಬ್ಜಭವನಗಜೇಶಾ ||
ಖಂಡಲದಿಂದಿನ್ನಾಸುರ |
ಮಂಡಲದಿಂಚಕ್ರದಿಂದವನಂ ಮಿಗೆ ತರಿದಂ || ೩ ||

ವೃ|| ತರಿವುದುಮಾಕ್ಷಣಂ ಪ್ರಳಯಕಾಲ ಕಠೋಜಧರಾಳಿಕಾಕ್ಷಿಯಿಂ |
ದುರೆ ನೆಗೆವಗ್ನಿಕೀಲಚಯದಂತೆ ಕೆರಳ್ದತಿರೋಷದಿಂದೆ ಬೊ ||
ಬ್ಬಿರಿದಡರೇರುಮುತ್ತು ಕವಿಕುತ್ತಿರಿ ಸೀಳರಿಮೆಟ್ಟಿ ಕುಟ್ಟಿನು |
ತ್ತುರುಬಿ ಮುರಾಸುರಂ ಬಳಸಿದಂ ಹರಿಯಂ ನಿಜಪುತ್ರಸಂಯುತಂ || ೪ ||

ಮುರನಂ ನಿರ್ಜಿತನಿರ್ಜರಾಳಿಧುರನಂ ವಿತ್ರಸ್ತದಿಜ್ಮತ್ತಕುಂ |
ಜರನಂ ಕಂಪಿತ ಹೇಮಭೂಮಿಧರನಂ ಸಂಪ್ರಾಪ್ತಮರ್ತ್ಯೌಘಸಂ ||
ಜರನಂ ಸ್ವಭ್ರಮಣೋದ್ಭವಾನಿಲಚಲದ್ವ್ಯೋಮಾವನೀಚಕ್ರದಿಂ |
ದರಿದಂ ದೈತ್ಯಹರಂ ಪ್ರಹೃಷ್ಟಜಲರುಡ್ಭ್ರಷ್ಟಕ್ರದಿಂ ಚಕ್ರದಿಂ || ೫ ||

ಕಂ|| ಶ್ರೀವನಿತಾಪತಿ ನಿಜಘನ |
ರಾವಶ್ರವಣಾನತಾಮರಾಧೀಶಹಯ ||
ಗ್ರೀವನ ಬಳಿಕಲ್ಲಿ ಹಯ |
ಗ್ರೀವನ ಜಿತದೇವನುತ್ತಮಾಂಗಮನರಿದಂ || ೬ ||

ವೃ|| ಚರರಿಂ ಕೇಳ್ದಸುರಾರಿಯು ಜ್ಜುಗಮನತ್ಯಾಟೋಪದಿಂ ಕೋಪದಿಂ |
ದುರಿ ಸೂಸುತ್ತಿರೆ ಕಣ್ಗಳೊಳ್ಪ್ರಳಯರುದ್ರಾಕಾರದಿಂ ಬೀರದಿಂ ||
ಸುರಶೈಲಂ ಸಿಗುರೇಳೆ ಬಾನ್ ನಡುಗೆ ಭೀಮಧ್ವಾನಮಂ ಮಾನಮಂ |
ದಿರನುರ್ವೀಜನೊಡರ್ಚುತುಂ ಜರೆದನುತ್ಕೃಷ್ಟಾರಿಯಂ ಶೌರಿಯಂ || ೭ ||

ಶ್ರೀಪತಿ ಕೋಪದಿಂ ನಿಜಗುಣ ಧ್ವನಿನಿರ್ಜಿತವಜ್ರನಿಷ್ಠುರಾ |
ಟೋಪಮನಸ್ತವಿದ್ವಿಡವಲೇಪಮನುಜ್ಝಿತ ದೇವಬೃಂದಸಂ ||
ತಾಪಮನೂರ್ಜಿತಾಶ್ರಿತಮಹೀಪಮನಾಹತ ಸಜ್ಜನಾಳಿ ಹೃ |
ತ್ತಾಪಮನಾಗಳೇರಿಸಿದನಕ್ಷಯ ಸಾಯಕ ಶಾರ್ಙ್ಗಚಾಪಮಂ || ೮ ||

ಏರಿಸಿ ಚಾಪಮಂ ಕರೆಯೆ ಬಾಣಸಮೂಹಮರಾತಿಸೈನ್ಯದೊ |
ಳ್ತೂರಿದುದೊತ್ತಿ ಸೀಳ್ದರಿದು ಕೊಂದುಡಿದಳ್ಳಿರಿದಾಳ್ಗಳಂ ಕರಂ ||
ವಾರಿಭ ವೃಂದಮಂ ಕಡಿದು ಖಂಡಿಸಿ ವಾಜಿಗಳಂ ರಥೌಘಮಂ |
ಪಾರಿಸಿ ತಾಗಿ ಕತ್ತರಿಸಿದತ್ತು ಮುದಂಬಡೆದೊಪ್ಪೆ ನಿರ್ಜರರ್ || ೯ ||

ಪಡೆ ಬಯಲಾಗೆ ಭೀಷಣತರಾಕೃತಿ ಭೂಸುತನಕ್ಷಿಯಲ್ಲಿ ಕೆಂ |
ಗಿಡಿಗಡಣಂ ಪೊದಳ್ದೊಗೆವ ಕೇಸುರಿ ಕಾರ್ಬೊಗೆ ಸೂಸೆ ಬಿಲ್ಲನಾಂ ||
ತಿಡಿದ ಕನಲ್ಕೆಯಿಂ ಪೊಡವಿಯಾವುದು ಪುಷ್ಕರಮಾವುದೆಂಬಿನಂ |
ಬಿಡ ಬಿಡದೆಚ್ಚ ಬಾಣತತಿ ಪರ್ಬಿ ಮುಸುಂಕಿದುದಬ್ಜನೇತ್ರನಂ || ೧೦ ||

ಕಂ|| ಗರುಡನೆರಂಕೆಯ ಪೊಯ್ಲಿಂ |
ತರತರದಿಂ ಕವಿವ ಬಾಣಸಂಚಯುಮುರದಿಂ ||
ಪರೆಯೆ ಸುಪರ್ವನ್ನೋಡ |
ಲ್ನೆರೆಯೆ ಸುದರ್ಶನಕೆ ನೀಡಿದಂ ಹರಿಕರಮಂ || ೧೧ ||

ವೃ|| ನೀಡಿ ಮುಕುಂದನಾರ್ದು ತಿರುಪಿಟ್ಟೊಡೆ ಕತ್ತರಿಸಿತ್ತು ಗಂಧರ |
ಪಾರ್ಡೆ ಸುರರ್ಷಿಯಾಡೆ ವಿಬುಧಾವಳಿಯುಣ್ಮಿದ ಹರ್ಷದಿಂದೆ ಕೊಂ ||
ಡಾಡೆ ಮಹಾನಕಸ್ವನ ಸಮನ್ವಿತಮಾಗಿರೆ ಪುಷ್ಪವೃಷ್ಟಿಯುಂ |
ನಾಡೆ ನೆಲಕ್ಕೆ ಸೂಸೆ ನರಕಾಸುರಶೀರ್ಷಮನಾ ಸುದರ್ಶನಂ || ೧೨ ||

ಕಂ|| ಹರಿಕೊಂಡಂ ತದ್ಗೃಹದಿಂ |
ಪರಧನ ರತ್ನಾದಿ ವಸ್ತುಚಯಮುಂ ಕನ್ಯಾ ||
ಪುರದೊಳ್ ಷೋಡಶ ದಶಶತ |
ತರುಣಿಯರಂ ಕಂಡನಸುರಹರಣೋದ್ದಂಡಂ || ೧೩ ||

ದ್ವಾರಕಿಗೆಯ್ದಿಸಿದಂ ದನು |
ಜಾರಿ ಧರಾಸುತನ ಭೃತ್ಯರಿಂದಾ ಕನ್ಯಾ ||
ವಾರಮುಮ ನಾತುರಂಗಮ |
ವಾರಣಚಯುಮುಮನೊಡನೆ ಕೇಳ್ಮೈತ್ರೇಯಾ || ೧೪ ||

ಕುಂಡಲಮನೀವೆನೆಂದಾ |
ಖಂಡಲ ಜನನಿಗೆ ದಿವಕ್ಕೆ ಗರುಡನ ಪೆಗಲೊಳ್ ||
ಮುಂಡಿಸಿಯೆ ಸತ್ಯಭಾಮಾ |
ಪಂಡಿತಹೃದಯಾಭಿರಾಮನೆಯ್ದಿದನಾಗಳ್ || ೧೫ ||

ಅದಿತಿಯದಂ ಕೇಳ್ದತಿಹ |
ರ್ಷದಿನಖಿಲಜಗತ್ಸಮೂಹ ಧಾತಾರನನು ||
ಣ್ಮಿದ ಪಟು ಭಕ್ತಿರಸೋದ್ರೇ |
ಕದಿನಿಂತಾಮ್ನಾ ಯದೂರನಂ ನುತಿಗೆಯ್ದಳ್ || ೧೬ ||

ಸುರಪತಿಯುಂ ಬೀಳ್ಕೊಂಡಾ |
ಮುರರಿಪು ನಿಜರಮಣಿವೆರಸು ಬರುತುಂ ಕಂಡಂ ||
ಸುರತರುಯುತವನಚಯಮುಂ |
ಸುರತಸರಾಮೃಶ್ಯ ಯುವತಿ ಜನಕಾಶ್ರಯಮಂ || ೧೭ ||

ಚತುರ ಮತಿಯುಕ್ತೆ ಸತ್ರಾ |
ಜಿತಿನಿಜಸುಮನೋಮರಂದ ಗಂಧಾಂಕಮರು ||
ದ್ಗತವಿಬುಧಪಾರಿಜಾತಮ |
ನತುಳಮನಾ ಪಾರಿಜಾತಮಂ ತಾಂ ಕಂಡಳ್ || ೧೮ |

ಕಂ|| ಕಂಡಸುರ ತಿಮಿರ ಚಯಮಾ |
ರ್ತಂಡನನತ್ಯುದ್ಧತಾರಿ ಕದಳೀವನವೇ ||
ತಂಡನನಪ್ರತಿಹತ ಭುಜ |
ದಂಡನನಚ್ಯುತನನಾಕೆ ನೋಡಿಂತೆಂದಳ್ || ೧೯ ||

ಕಮಲಾಂಬಕ ನಿನ್ನೊಳ್ಪ್ರಿಯ |
ತಮೆಯಾನೆಂಬುಕ್ತಿ ಸತ್ಯಮಾದೊಡೆ ನೀನೀ ||
ದ್ರುಮವರಮನೊಯ್ದು ಮದ್ಗೇ |
ಹಮಹೋದ್ಯಾನದೊಳಿರಡು ಮದಿಷ್ಟಮಿದೀಗಳ್ || ೨೦ ||

ಎನೆ ನಸುನಗುತಾ ಮಧುಸೂ |
ದನನಾಗಳ್ಪಾರಿಜಾತಮಂ ಕಿಳ್ತೀತಾ ||
ರ್ಕ್ಷ್ಯನ ಮೇಲಿರಿಸುವುದುಂ ತ |
ದ್ವನಪಾಲಕರಗಿವುತಚ್ಯುತಂ ಗಿಂತೆಂದರ್ || ೨೧ ||

ವೃ|| ಬಿಡು ಬಿಡು ಕೃಷ್ಣವೃಕ್ಷಮನಿದೇಂ ಶಚಿಯಿಂದ್ರನ ರಾಣಿಯಲ್ತೆ ಆ |
ಮಡದಿಯ ಭೂಷಣಾರ್ಥಮಖಿಲಾಮರ ಸಂತತಿ ದುಗ್ಧವಾರ್ಧಿಯಂ ||
ಕಡೆವಿನಮಲ್ಲಿ ಪುಟ್ಟಿದುದಿದಾಕೆ ಪರಿಗ್ರಹಿಸಿರ್ಪಳೆಂತು ನೀಂ |
ಪೊಡವಿಗೆ ಕೊಂಡು ಪೋಪೆಯಿದರಿಂ ಸುಖಮಾಗದು ಕೇಳ್ಮದುಕ್ತಿಯಂ || || ೨೨ ||

ಕಂ|| ಎನಲೊಡಮಿಂತಾನಂದನ |
ವನರಕ್ಷಕರೊಡನೆ ಸತ್ಯಭಾಮೆ ಮಹಾಕೋ ||
ಪನೆ ರಕ್ತೋತ್ಪಳದಳಲೋ |
ಚನೆ ಘರ್ಜಿಸುತತಿಕಟೂಕ್ತಿಯಿಂದಿಂತೆಂದಳ್ || || ೨೩ ||

ವೃ|| ಶಚಿಯೇಂ ಕಾರಣಮೀಮರಕ್ಕೆ ಸುರಪಂಗೀವೃಕ್ಷಕೇಂ ಕಾರಣಂ |
ವಚಿಸಿಂ ಕ್ಷೀರಪಯೋಧಿಮಂಥನದೊಳಂದುತ್ಪನ್ನಮಾದತ್ತಿದಂ ||
ರುಚಿವೆತ್ತೊರ್ವನೆ ಆವಬಲ್ಪಿನಮರೇಂದ್ರಂ ಕೊಂಡಪಂ ಸರ್ವಲೋ |
ಕಚಯಕ್ಕಾರಯೆ ದಾವಪಾಲಕರಿರಾ ಸಾಮಾನ್ಯಮೀಭೂಮಿಜಂ || || ೨೪ ||

ಕ|| ವನಪಾಲಕರಿರ ಶಚಿ ತ |
ನ್ನಿನಿಯನೆ ಸಕಲಾಮರಾಧಿ ನಾಯಕನೆಂದಾ ||
ತನ ಪಟುಬಾಹುಬಲದ ಕೊ |
ರ್ಬಿನಲ್ತೆ ವೃಕ್ಷಮನಿದಂ ಸ್ವಕೀಯಂ ಗೆಯ್ದಳ್ || ೨೫ ||

ವೃ|| ಅವಳೊಡನೆನ್ನ ಗರ್ವಮಿಳಿತೋಕ್ತಿಯನೆಂಬುವದೆಂತುಟೆಂದೊಡಾಂ ||
ವಿವರಿಸುವೆಂ ಪುಲೋಮಸುತೆ ನಿನ್ನೊಳತಿ ಪ್ರಿಯನುಂ ಸ್ವವಶ್ಯನುಂ ||
ದಿವಿಜಪನಾದೊಡೆನ್ನರಸನೀಳ್ವಮಹೀರುಹಮಂ ಪ್ರತಿಕ್ರಿಯಾ |
ವಿವರಣದಿಂದೆ ಮಾಣಿಸುವುದಾತೆರನಂ ಪದೆದೊರ್ವೆ ನಿಟ್ಟಪೆಂ || ೨೬ ||

ಕ|| ಎಂದಿಂತರಿಪುಪುದಾಸಂ |
ಕ್ರಂದನವಲ್ಲಭೆಗೆ ಪುತ್ಪಟೂಕ್ತಿಯನೆನೆ ತ ||
ನ್ನಂದನ ವನರಕ್ಷಿಗಳು |
ದಿಂದೆಯ್ದಿ ಯಥಾರ್ಥಮಾಗಿ ಶಚಿಯೊಡನುಸಿರ್ದರ್ || ೨೭ ||

ವೃ|| ಉಸಿರ್ವುದುಮಾಕ್ಷಣಂ ಕಟಕಟಾ ಮನುಜಾಂಗನೆಗಿಂತು ಗರ್ವಮೇ |
ಪೊಸತಿದು ನೋೞ್ಪೆನಾಂ ಬಡವನಲ್ತೆ ಮದೀಶ್ವರನೆಂದು ಕೋಪದಿಂ ||
ಪಸರಿಸೆ ಕೆಂಪು ಕಣ್ಗಳೊಳವಳ್ಗೆ ಪಲ್ಗಡಿವುತ್ತೆ ಸಾರ್ದು ದೇ |
ವಸಮಿತಿಯುಕ್ತನಾದ ನಿಜಭರ್ತೃಗೆ ಸೊಲ್ಲಿಸೆ ತಾಳ್ದನೀರ್ಷೆಯಂ || || ೨೮ ||

ಮನುಜಂ ಮತ್ಪಾರಿಜಾತದ್ರುಮಮನಘಟಿನೀಳ್ದೊಯ್ದನೀಗಳ್ಗಡೆಂತೋ |
ಘನಗರ್ವಂ ನೋೞ್ಪೆನಾಜಿಕ್ಷಿತಿಯೊಳವನ ಸಾಮರ್ಥ್ಯಮಂ ಘೋರಪಂಚಾ ||
ನನಕಂಠಾಲಂಬಿ ಮಾಣಿಕ್ಯಮನೆಳಸಿದೊಡೇಂ ಸಾರ್ಗುಮೇ ದುಂದುಭಿಪ್ರಂ |
ಸ್ವನಮಾತ್ರಂ ಸೀಳದೇ ವೈರಿಗಳೆರ್ದೆಗಳನೀನೆಂದತಿ ಕ್ರುದ್ಧನಾದಂ || ೨೯ ||

ಯುಗಪಚ್ಚಭ್ರಘನಾಗ್ರದೊಳ್ ದಶಶತಂ ವಿದ್ಯುತ್ತು ಪತ್ತಿರ್ಪುದೋ |
ಬಗೆಗತ್ಯದ್ಭುತಮೆಂಬಿನಂ ಪ್ರಕಟಿತಾರಕ್ತಾಕ್ಷಿಗಳ್ತೋರ್ಕೆಯ ||
ಭ್ರಗಜಸ್ಕಂಧಮನೇರಿ ಮುಂಡಿಸಿ ಶಚೀಯುಕ್ತಂ ಲಸದ್ವಜ್ರಮಂ |
ನೆಗಪುತ್ತುಂ ಸಸುರೌಘನೆಯ್ದಿದಿರೊಳಿಂದ್ರಂ ನಿಂದನಾ ಕೃಷ್ಣನಾ || ೩೦ ||

ಕರದಿಂದೂಡಿಸಿ ಬಲ್ಪಿನಿಂ ಮಿಡಿವಿನಂ ಬಾಣಾಸ ಮಂತ್ರಾಸಮಂ |
ಸುರಸಂಘಂ ಪಡೆಪಂತೆವೊಲ್ ಕರೆದನಿಷ್ಟಾಸಾರಮಂ ಬೀರಮಂ ||
ಕುರಿಪನ್ನಂ ನಿಜಕಾಂತೆಗಚ್ಚನಯನಂ ಸಂಗ್ರಾಮದೊಳ್ ವ್ಯೋಮದೊಳ್ |
ಧರೆಯೊಳ್ತವಿದುದಪ್ಪಿನಂ ವಿಜಿತಜಂಭಂ ವ್ಯಾಕುಲಂ ಗೋಕುಲಂ || ೩೧ ||

ಕ|| ಪರಿದರ್ಪಸುಗಳ್ಪಿದ್ಯಾ |
ಧರರೋಡಿದರಶ್ವಿಸಾಧ್ಯರುಡುಗಿದರಾಗಳ್ ||
ಮರುತರ್ಪರಿದರ್ಗಂಧ |
ರ್ವರಡಂಗಿದರಚ್ಯುತೇಷುನಿವಹದ ಹತಿಯಿಂ || ೩೨ ||

ನಿಜ ತುಂಡದೆ ತೀಕ್ಷ್ಣನಖ |
ವ್ರಜದಿಂ ಪಕ್ಷಂಗಳಿಂದೆಯುಂ ತಾನುಂ ನಾ ||
ಕಜರಂ ಕಡು ತಿವಿದು ಪೊಯ್ದು |
ಗಿಜಿಗಿಜಿಯಪ್ಪಂತೊಡರ್ಚಿದಂ ವಿಹಗೇಂದ್ರಂ || ೩೩ ||

ವಿನತಾತನಯಕ್ಷತವಾ |
ಹನನಂ ಗತವಜ್ರನಂ ನಿರೀಕ್ಷಿಸಿಯಮರೇಂ ||
ದ್ರನನಾಗಳ್ ಸತ್ರಾಜಿ |
ತ್ತನುಜೆ ಪಲಾಯನ ಪರಾಯಣಂಗಿಂತೆಂದಳ್ || ೩೪ ||

ವೃ|| ನಿನಗೀತ್ರೈಲೋಕ್ಯನಾಥಂಗಗಿವುದುಚಿತಮೇ ಪೇಳ್ ಶಚೀಭರ್ತೃಗೀಗಳ್ |
ಘನಶೌರ್ಯಂಗುಂದಿ ಪಿಂತಣ್ಗ ಪಸರಿಸುವುದೇಂ ಯೋಗ್ಯಮೇ ಪಾರಿಜಾತಾ ||
ಭಿನವಸ್ರಗ್ಭೂಷೆಯಾನೇ ಸರಿಯೆನಿಸುವ ಪೌಲೋಮಿ ನಿನ್ನಂಕಮಂ ಮು |
ನ್ನಿನವೊಲ್ತಾಂ ಸಾರ್ವಳೇ ನಿಶ್ಚೈದರದಿರಿದಿರಾಗೆತ್ತ ಪೋಯ್ತೋ ಪ್ರಭಾವಂ || ೩೫ ||

ಕ|| ಮುನಿ ಕೇಳಿಂತೆಂದಾಮಾ |
ನಿನಿಯುಪಹಾಸೋಕ್ತಿಗಮರಪತಿ ನಾಣ್ಚಿಕೆಯಿಂ ||
ಮನದೊಳ್ತಾಳ್ದಭಿಮುಖನಾ |
ಗಿನಿಂದು ಸತ್ರಾಜಿದಾತ್ಮಭವೆಗಿಂತೆಂದಂ || ೩೬ ||

ಆವಂ ಜಗವಂ ನಿರ್ಮಿಪ |
ನೋವುವನಳ್ಗಿಸುವನಾಜಿರಂಗದೊಳೆನಗಾ ||
ಶ್ರೀವಿಶ್ವರೂಪಿಯಿಂ ಜಯ |
ಮಾವಿರ್ಭವಿಸದೊಡೆ ಲಜ್ಜೆಯಕ್ಕುಮೆ ನೀಂ ಪೇಳ್ || ೩೭ ||

ಪುಷ್ಕರನಾಭಂ ಬಳಿಕಂ |
ಪುಷ್ಕಳವಾರೂಢಯೋಗ ಸಂಯುತತಿಥಿಯೊಳ್ ||
ನಿಷ್ಕಪಟಾಂಕಂ ಸತ್ಯಾ |
ನಿಷ್ಕುಟದೊಳ್ ಪಾರಿಜಾತಮಂ ಸ್ಥಾಪಿಸಿದಂ || ೩೮ ||

CONNEMARA PUBLIC LIBRARY
30 MAY 1955

ഭൂമിയാരാഞ്ഞു പാട്ട്.

മൂലമായതിലകമെഴുന്ത പരമാത്മാവേ,
കുററമററ സൽഗ്ഗുരുവേ,
ആദിമൂലം കൈ തൊഴുന്നേൻ !
മലമ[1]യുടെ കഥയുരപ്പാൻ.
മലനാട്ടു രാജ്യത്തിങ്കൽ
ആദിയില്ല അന്തമില്ല അന്നു നാലു വേദമില്ല
വേദം തെളിവതില്ല
[2]അവ്വാനശാസ്ത്രങ്ങളവയുമില്ല
രാപകലവയുമില്ല ചന്ദ്രാദിത്യന്മാരുമില്ല
ദേവകളസുരകളില്ല
ദൈവപുണ്യന്മാരുമില്ല
മണ്ഡലമില്ലാ മന്നവുമില്ല
മനസാലെ മന്ത്രികൾ മൂവരുമില്ലാതെ നെറിയേ കേൾ.
അക്കാലത്തണുവായിരുന്നതോരെ[3]
ബ്രഹ്മപാതാളം പൂക്കൊളിച്ചു്
മുപ്പത്തുമുക്കോടിദ്ദേവതകളില്ല
അറുപത്താറായിരക്കോടി അസുരകളില്ല
ഇന്ദ്രാദികളില്ല മന്ത്രാദികളില്ല
ഇരുപത്തേഴനാളില്ല

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1. മലയാണ്മ എന്ന പദത്തിൻെറ സങ്കുചിതരൂപ മാണു്. മലയാളനാട്ട് എന്ന അർത്ഥത്തിൽ ഈ പാട്ടിൽ ഇനിയും ഈ പദം ആവർത്തിച്ചിട്ടുണ്ടു്.

2. അതുപോലെ.

3. 'അണുവായി ഇരുന്നതായ ഒരു' എന്നതിൻെറ സങ്കുചിത രൂപം.

പതിനാഞ്ചു പക്കമില്ല
പന്ത്രണ്ടു രാശിയില്ല
ഏഴാഴ്ചയില്ല
എട്ടു തിരുവട്ടാക്ഷരങ്ങളവയുമില്ല
ഒൻപതു നവഗ്രഹങ്ങളില്ല
മലനാട്ടു രാജ്യത്തിങ്കൽ.

മലനാട്ടുരാജ്യമുണ്ട് കലങ്ങിക്കഴിമറിഞ്ഞു തട്ടതാ കലിയുഗമൊത്തല്ലോ പണ്ടനേകകാലം കിടന്നപോലും.

ഗാണ്ഡീവത്തിൽ മികച്ച ഗാണ്ഡീവം പള്ളി വില്ലില്ല ഐരാവതം മുതലായിട്ടാനയില്ല അശ്വം മുതലായി കുതിരയില്ല അനന്തൻ മുതലായിട്ട് നാഗങ്ങളില്ല ഈഴവൻെറ കുലമതില്ല നസ്രാണി വംശമില്ല കല്ലും കടവും കുളിയും ജപവും തപവും തപപൂജയൊന്നുമില്ല മലനാട്ടു രാജ്യത്തിങ്കൽ.

അനാണ്ഡമെന്ന മൊട്ടയുണ്ടായി ഭൂപാരത്തിങ്കൽ അണ്ഡമെന്ന മുട്ട പൊട്ടിയതുകാരണം കൊണ്ട് യോഗന്തലെന്നൊരുന്തല വന്ന വഴിയേതാണ് ഏകസ്വരൂപം മലനാട്ടുരാജ്യത്തിങ്കൽ ഏകസ്വരൂപം നിമ്മിച്ചു പരബ്രഹ്മസ്വരൂപം നിമ്മിച്ചു ശക്തിയുണ്ടാകുന്നു ശക്തി നിർമ്മിച്ച് ശിവനുണ്ടാകുന്നു.

അന്ന് ശിവനും ശക്തിയും കൂടിയുൾക്കലന്നോരു നേരമല്ലോ അന്നു പകിഴ്ന്നതു് ഇന്നുമാകുന്നു ബ്രഹ്മനെന്നും വിഷ്ണുവെന്നും രുദ്രനെന്നും മഹേശ്വരനെന്നുമിങ്ങനെ പഞ്ചഭൂതികളൈവരും പിറന്നുളവാകുന്നു.

ബ്രഹ്മാ വിഷ്ണുമഹേശ്വരന്മാരും കൂടി നിരൂപിതനാകുന്നു കൊള്ളാമേ ഇനിയാകിലോ നമ്മളെല്ലാവരുമുണ്ടായ കാലത്തിങ്കൽ മണ്ണില്ല മനുഷ്യരില്ല തീണ്ടില്ല തിരിവില്ല ഇരുളും വെളിവുമൊന്നുമില്ലാതെ കണ്ടു കലങ്ങിക്കഴിമറിഞ്ഞല്ലോ കിടക്കുന്നു മലനാട്ടു രാജ്യം.

കൊള്ളാമേ ഇനിയാകിലോ നമ്മളെല്ലാവരുമുണ്ടായ കാലത്തിങ്കൽ ഇവയെല്ലാമൊന്നു സൃഷ്ടിച്ചേ മതിയാകത്തൊള്ളുവിതെന്നു നാൽവരോടും നാന്മുഖനരുളിച്ചെയ്തു് നാന്മുഖൻ ചെന്നാൽ ഭൂമി നദി

യതിലേ ഒളിച്ചുകളകയും മുക്കണ്ണരോ ചെന്നാൽ ഭൂമി മൂവു ലോകത്തു നിന്നും പൊയ്ക്കളയും. ബ്രഹ്മാവെ തനിക്കറിയാമോ ശ്രീപരമാൽ ഭൂമിയിരുന്നരുളുന്ന ദിക്ക് ? നമുക്കേതുമറിവതില്ലാ സൃഷ്ടിപ്പാൻ ബ്രഹ്മനല്ലോ സംഹരിപ്പാൻ നിന്തിരുവടിയേ ആയിരത്തെട്ടു മായവും മറിവുമുള്ളതോരു പരമവിഷ്ണു നാരായണസ്വാമിക്കേ അറിഞ്ഞുകൂടത്തൊള്ളവിതെന്ന് അവയതിനെക്കേട്ട നേരത്തിങ്കലേ നിണ്ടൊരു ബുദ്ധി നിനച്ചു ഭഗവാനന്ന്.

പുള്ളിമാൻ തുകൽ കൊണ്ടുടുത്ത് പുലിത്തുകൽ പുതച്ച് കൈയ്യുലകും കട്ടന്തുടിയും മാന്തിരക്കോൽ നാഗപാമ്പായി നിറം ധരിച്ച് ആ വേഷത്തോടെ നടന്നുടനാരാഞ്ഞന്വേഷിക്കുന്നു.

അതിനാലും കാണുന്നതില്ല ശ്രീ പരമാൽ ഭൂമിയിരുന്നരുളുന്ന ദിക്ക്, അതിനാലുമേ കാണാഞ്ഞ നേരത്തിങ്കൽ വിഷ്ണുഭഗവാൻ നാരായണസ്വാമി അന്നു നിളത്തിലേ നെട്ടതെന്ന് കല്പിച്ച് ഒരു പാമ്പിന്റെ തിരുവേഷത്തെ നിറം[4] ധരിച്ച് കീഴ് പാതാളം പുക്കൊളിച്ച് പള്ളുകയെന്നും [5]ശ്രാവട്ടക്കൽ മേൽക്കരേറി ഏഴു മടക്ക വെച്ച് ഉയരെപ്പത്തിയാടി സൂക്ഷിക്കുന്നു.

അതിനാലുമേ കാണുന്നുമില്ലാ ശ്രീ പരമാൽ ഭൂമിയിരുന്നരുളുന്ന ദിക്ക് അതിനാലുമേ കാണാഞ്ഞ നേരത്തിങ്കൽ വിഷ്ണു ഭഗവാൻ നാരായണസ്വാമിയന്ന് വണ്ണത്തിലെ വലുതെന്ന് കല്പിച്ചു, ഒരാനയുടെ തിരു വേഷത്തെ നിറം ധരിച്ചും പാരെങ്കും നടന്നു ഇടിച്ചും പൊളിച്ചും തല്ലിയും തകർത്തും നടന്നുടനാരാഞ്ഞന്വേഷിക്കുന്നു. അതിനാലുമേ കാണുന്നതില്ല ശ്രീ പരമാൽ ഭൂമിയിരുന്നരുളുന്ന ദിക്ക്.

അതിനാലുമേ കാണാഞ്ഞ നേരത്തിങ്കൽ വിഷ്ണുഭഗവാൻ നാരായണസ്വാമിയുണ്ട് രണ്ടുമെല്ലാം മത്സ്യത്തിന്റെ തിരുവേഷത്തെ നിറം ധരിച്ച് ആയിരത്തെട്ടു പാർപ്പുമായി തൊറെറണ്ണായിരം നരിയുമിട്ട് വിനൽകടൽ വീരസമുദ്രങ്ങളൊക്കെയും മുങ്ങിയും നികഴ്ന്നും

4. രൂപമെടുക്കുക.

5. ചാവട്ടയുടെ രൂപാന്തരമായിരിക്കുമോ ?

വെട്ടിയും കിളച്ചും നടന്നുടനാരാഞ്ഞന്വേഷിക്കുന്നു. അതിനാലും കാണുന്നതില്ല ശ്രീ പരമാൽ ഭൂമിയിരുന്നരുളുന്നദിക്ക്.

അതിനാലുമേ കാണാഞ്ഞു നേരത്തിങ്കൽ വിഷ്ണുഭഗവാൻ ശ്രീ നാരായണസ്വാമിയുണ്ട് രണ്ടുമെല്ലാം കടൽപ്പന്നി കടൽക്കോലാ കടൽഞണ്ട് നക്രചക്രങ്ങളെന്നിവയുള്ളതോരു തിരുവേഷത്തെ നിറം ധരിച്ച് ആവേഷത്തോടെ നടന്നുടനാരാഞ്ഞന്വേഷിക്കുന്നു. അതിനാലും കാണുന്നില്ല ശ്രീ പരമാൽ ഭൂമിയിരുന്നരുളുന്ന ദിക്ക്.

അതിനാലുമേ കാണാഞ്ഞ നേരത്തിങ്കലേ വിഷ്ണുഭഗവാൻ നാരായണസ്വാമിയന്ന് മേൽപറക്കുന്നതോരു ചെമ്പരുന്തു കരിമ്പരുതിനുടെ തിരു വേഷത്തെ നിറം ധരിച്ച് മേലും മേൽ ലോകമൊക്കെയും പറന്നു വെങ്ങിയാരാഞ്ഞന്വേഷിക്കുന്നു. അതിനാലും കാണുന്നതില്ല ശ്രീ പരമാൽഭൂമിയിരുന്നരുളുന്നദിക്ക്.

അതിനാലുമേ കാണാഞ്ഞു നേരത്തിങ്കൽ വിഷ്ണുഭഗവാൻ നാരായണസ്വാമിയുണ്ട് ഏഴാണ്ടിള വയസ്സ് പുക്കതോരു ഉണ്ണി ശ്രീ കൃഷ്ണൻ തന്റെ തിരുവേഷത്തെ നിറം ധരിത്തു് ആ വേഷത്തോടെ നടന്നുടനാരാഞ്ഞന്വേഷിക്കുന്നു. അതിനാലും കാണുന്നില്ല ശ്രീ പരമാൽ ഭൂമിയിരുന്നരുളുന്നദിക്ക്.

അതിനാലും കാണാഞ്ഞ നേരത്തിങ്കൽ വിഷ്ണുഭഗവാൻ ശ്രീ നാരായണസ്വാമിയുണ്ട് രണ്ടുമെല്ലാം വണ്ടിനുടെ തിരുവേഷത്തെ നിറം ധരിത്തു് അവിടെനിന്ന് പാടിപ്പറന്നു ഉപ്പുക്കടൽ കടന്ന് ഓർക്കടൽ കടന്നു താമരക്കടൽ കടന്ന് തണ്ണീർക്കടൽ കടന്ന് ഏഴാകുന്ന വെള്ളച്ചെന്താമര ശ്രീ പാൽക്കടലിന്റെ നടുവിൽച്ചെന്ന് മദ്ധ്യാഹ്നമദ്ധ്യത്തിങ്കൽ ചെന്താമരപുഷ്പത്തിന്മേൽ പറന്നിളകുന്നു പരം പുരുഷൻ നാരായണസ്വാമി പരമാൽ ഭൂമിയെക്കാണുവാനായിട്ട് അതിനാലും കാണുന്നതില്ല ശ്രീ പരമാൽ ഭൂമിയിരുന്നരുളുന്ന ദിക്ക്.

അതിനാലുമേ കാണാഞ്ഞ നേരത്തിങ്കൽ വിഷ്ണു ഭഗവാൻ നാരയണസ്വാമിയുണ്ട് മായത്താലൊരു പൊന്നിൻ ശ്രീ പീഠംതോററി[6]

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6. ഉണ്ടാക്കി; സൃഷ്ടിച്ച്.

പൊന്നിൻ ശ്രീ പീഠത്തേൽ തന്റെ തൃക്കാൽ നിവർത്തു ഒരു തൃക്കാൽ നിവർത്തും ഒരു തൃക്കാൽ മടക്കിയും ഒരു തൃക്കാൽ തന്റെ ആത്മത്തോടണച്ച് ഒരു തൃക്കൈയുയരെക്കൂപ്പി ഒരു തൃക്കണ്ണടച്ച് ഒരു തൃക്കണ്ണു കടാക്ഷിച്ച് ഒരു പകലിരുപകൽ പന്തിരാണ്ടേഴ കാലം പാൽക്കടലിൽ തപസ്സു ചെയ്യുന്ന പരം പുരുഷൻ നാരായണസ്വാമി പരമാൽ ഭൂമിയെക്കാണുവാനായിട്ട്. അതിനാലുമേ കാണുന്നതില്ല ശ്രീ പരമാൽ ഭൂമിയിരുന്നരുളുന്ന ദിക്ക്.

അതിനാലുമേ കാണാഞ്ഞ നേരത്ത് വിഷ്ണു ഭഗവാൻ നാരായണസ്വാമിയുണ്ട്. അന്നു തന്റെ ദിവ്യ ചക്ഷുസ്സു കൊണ്ട് സൂക്ഷിച്ചു നോക്കുന്നപ്പോഴും ദിവ്യ ചക്ഷുവിൽ കാൺക ചെയ്തത് :

അസ്തമനാദി പർവ്വതത്തിന്റെ കന്നിമേൽക്കോണിൽ ഏഴരത്താങ്കുകിന്നടിയിൽ മാവേലി ഭൂമിയടക്കം വാഴുന്നു.

കൊള്ളാമേയിനിയാകിലോ നാം വാഴ്‌വാനുള്ള രാജ്യമൊക്കെയും മാവേലിയല്ലോ ഭൂമിയടക്കം വാണിരിക്കുന്നത്. ഇനിയാകിലോ അവിടെയ്ക്കു ചെന്ന് ഏതുവണ്ണമെപ്രകാരം മാവേലിയെച്ചതിച്ച് ഭൂമിയിവിടെ കൊണ്ടുവന്ന് ഉൽപ്പെയുറപ്പിക്കയും വേണ്ടുവെന്ന് തന്റെ തിരുമനസ്സാലെ നിരുവിച്ച് കൊണ്ട് അവിടെ നിന്ന് രണ്ടുമെല്ലാം വണ്ടിനുടെ തിരുവേഷത്തെ നിറം ധരിത്തു് അവിടെ നിന്ന് പാടിപ്പറന്ന് അസ്തമനാദി പർവ്വതത്തിന്റെ കന്നിമേൽക്കോണിൽ ഏഴരത്താങ്കുകിന്നടിയിൽ കാക്കോടിയെന്ന മുല്ലമേൽ ചെന്നു പറന്നിളയ്ക്കുന്നു പരൻ പുരുഷൻ നാരായണസ്വാമിയന്ന്.

അന്നൊരു നാഠം നേരം വെള്ളത്താൽ ആയിരമായിരത്തെട്ട് ദാനധമ്മത്തെ ചെയ്യുന്നു. തലയുലഞ്ഞു വരുന്നവർക്ക തൈലദാനം ചെയ്യുന്നു. വയർ വിശന്നു വരുന്നവർക്ക് അന്നദാനം ചെയ്യുന്നു. അന്നദാനം മാടദാനം തൈലദാനം മൂലദാനം വരുന്ന വരുന്ന വേദിയർക്കൊക്കെ യുട്ടോട്ട സർവ്വാണി പൊന്നും പണവും ദാനധർമ്മങ്ങളൊക്കെയും ചെയ്യുന്നു മഹാബലിയന്ന്.

കൊള്ളാമേ ഇനിയാകിലോ ഇതു വണ്ണമറുതിക്കൂടാതെ ദാനം ചെയ്യുന്നാ മഹാബലിയുണ്ടോ. എനിക്കോ ഇവിടേക്കു ചെന്നാൽ

മൂവടി ഭൂമി ദാനമായ് തരാതിരിക്കുമോ എന്നു തൻെറ തിരുമന സ്സാലെ നിരുപിച്ചു കൊണ്ടു് വിഷ്ണുഭഗവാൻ നാരായണസ്വാമിയന്നു്.

വിഷ്ണു ഭഗവാൻ നാരായണസ്വാമിയന്നു് ഒരു തിരുസ്സുത്ത പ്പിള്ളയുടെ തിരുവേഷത്തെധരിച്ചു് മാവേലിയുടെ തിരുമുമ്പു പുക്ക ചെന്നു ഹരി ഹരി ശിവശങ്കരരേ നാരായണാ എന്നു തിരുസ്സുത്തം കനിക്കുന്നു. തിരുസ്സുത്തപിള്ള യാനുമന്നു്. തിരുസ്സുത്തം കണ്ടി രുന്ന മാവെലിക്കെത്രയുമേ ദൃഷ്ടി തെളിഞ്ഞു തിരുമനസ്സു കളിത്തു് എത്രയുമാനന്ദപരിപാലസുഖത്തോടു കൂടി അരുളി ചെയ്യുന്നു— "കേൾക്കയെൻെറ തിരുസ്സുത്തപ്പിള്ളേ നിനക്കോയിന്നു് ആടയാഭരണം പൊന്നോ പണമോ എന്തൊരു പദവികൾ ഞാൻ തരേണ്ടു"വെന്നു്.

"എനിക്കു നിൻെറ യാടയാഭരണം പൊന്നും പണവും നിൻെറ യാപ്പദവികളൊന്നുമെനിക്കു വേണ്ടാ. എനിക്കോ ഇന്നൊരു പൊന്ന മ്പലം കൈപണി ചെയ്‌വതിന്നു് മൂവടിബ്ഭൂമി ദാനമായി തരികയും വേണം" കേട്ട നേരം മാവെലിയുണ്ടരുളിച്ചെയ്യുന്നു. "കേൾക്ക യെൻെറ തിരുസ്സുത്തപ്പിള്ളേ ഏഴരത്താങ്കു ഭൂമിയല്ലോ ഭൂമിയടക്കം വാഴുന്നതു്. അതിലൊരു മൂവടി ഭൂമി തിരുസ്സുത്തപ്പിള്ളയ്ക്കു തരുന്നു" ണ്ടെന്നു കല്പിച്ചു് അവയതിനെ കേട്ട നേരത്തിങ്കൽ വിഷ്ണു ഭഗവാൻ നാരായണസ്വാമിയുണ്ടു്. അന്നു തൻെറ മായത്തെ കളഞ്ഞു് രൂപത്തെച്ചുമഞ്ഞ് നില നിന്നു കാണാകുന്നു. നാരായ ണൻെറ തിരുശോഭ കണ്ട നേരം "ചതിച്ചോയെൻെറ നിന്തിരു വടി" യെന്നു് വീണു കൈ രണ്ടും കൂപ്പുന്നു മാവെലിയന്നു്. "ചതി ച്ചില്ല എൻെറ മാവലീ നീയനുവദിച്ച മൂവടിയേ എനിക്കു വേണ്ടു" വെന്നു്. അവയതിനെക്കേട്ടനേരം അവയതിനെ ആകുമെന്നും സമ്മതിച്ചു മാവെലി അവയതിനെക്കേട്ടനേരം വിഷ്ണുഭഗവാൻ നാരായണസ്വാമി ഒരു വാമനൻെറ തിരുവേഷത്തെ നിറം ധരിച്ചു് അന്നു തൻെറയുലകമളന്നതോരു തൃപ്പാദം കൊണ്ടളന്നിട്ടു് ഏഴരത്താങ്കു ഭൂമിയും കൂടി മൂവടി തികയുന്നില്ല നാരായണനന്നു് മൂവടി തിക യാഞ്ഞ നേരത്തു് മാവെലിയെ കൂടെച്ചവിട്ടി അളക്കുന്നു. അപ്പൊഴേ മൂവടി തികഞ്ഞു കാണാകുന്നു നാരായണനന്നു്.

അന്നേരമുണ്ട് മഹാബലിയും വീണു് ദുഃഖം തുടങ്ങുന്നു. "ഹരിയേ ഹരനമശ്ശിവായമേ ഞാനോ ഇന്നു ഭൂമിയിങ്കൽ നിന്നും

സ്വസ്ഥം പിരിഞ്ഞു പോകമാറായല്ലോ" എന്ന മാവെലിയുടെ മനോദുഃഖമതിനെക്കേട്ട നേരം മാവെലിക്ക ബന്ധുവായിരുന്നതോരു ഭൃഗുമുനിയുണ്ടടുത്തുടനേയുപദേശിക്കുന്നു. "ഖേദം വേണ്ടാ എന്റെ മാവെലി ഇതിനൊരു ജയമുണ്ടാക്കി തരുന്നുണ്ട്. കൊടുത്താലും വിഷ്ണുവിന്നു കിണ്ടിയിൽ നീരും പൂവുമെന്നു് ശ്രീപരമാൽ ഭൂമിയെ വാചകം ചൊല്ലിക്കൊണ്ട് കിണ്ടിയിതിൽ തോയമൊഴിഞ്ഞതെന്നു വരികിൽ തന്നു ഞാൻ നിന്തിരുവടിക്ക ഭൂമിയെന്നറിഞ്ഞാലും കിണ്ടി യതിൽ തോയമൊഴിഞ്ഞതില്ലയെന്നുവരികിൽ തന്നില്ല നിന്തിരുവടിക്ക ഭൂമിയെന്നറിഞ്ഞാലും." അവയതിനെക്കേട്ട നേരം മാവലിയുണ്ട് കിണ്ടിയിൽ നീരും പൂവും കറവൊരുക്കി "വെച്ച് നീട്ടുക ഭഗവാനേ തൃക്കൈയ്യെ"ന്നു് ഭഗവാൻ തൃക്കൈയ്യ് നീട്ടുന്നപ്പോഠം ഭൃഗുമുനിയുണ്ട് മായത്താൽ വന്നു് കിണ്ടിയതിൽ താണു വായ്യടെ തടഞ്ഞു് ശ്രീ പരമാൽ ഭൂമിയെ വാചകം ചൊല്ലുന്നു. കിണ്ടിയതിൽ തോയമൊഴി യുന്നില്ല. വാചകത്തിലെന്തു പിഴച്ചു ? ആരുടെ മായമെന്നറി യാഞ്ഞു വിഷ്ണുഭഗവാൻ നാരായണസ്വാമിയന്നു് അന്നു തന്റെ ദിവ്യചക്ഷുസ്സു കൊണ്ടു സൂക്ഷിച്ചു നോക്കുന്നപ്പോഠം ഭൃഗുമുനിയുടെ മായയുണ്ട് കിണ്ടിയിലെന്നറിഞ്ഞ് അന്നു തന്റെ തൃക്കൈയ്യിലി രുന്ന ദർഭ ജപിച്ച് കിണ്ടി വാലൂടെ ചാണ്ടുന്നപ്പോഠം ചെന്നുകൊണ്ട ഭൃഗുമുനിയുടെ വലത്തെ തൃക്കണ്ണിൽ കൊണ്ടു് കൺ പൊടിഞ്ഞു് ഭൃഗു മുനിക്ക ശുക്രമഹാമുനിയെന്നു പേരുമിട്ട് പൂവും നീരോടും കൂടി വാങ്ങിക്കുന്നു. ഉലകമളന്ത നാരായണൻ പരമാൽ ഭൂമിയന്നു്.

അന്നേരമുണ്ട മഹാബലിയും വീണു ദുഃഖം തുടങ്ങുന്നു "ഹരി യോ ഹരനമ ശിവായമേ ഞാനോ ഇന്നു ഭൂമിയിങ്കൽ നിന്നു് സ്വസ്ഥം പിരിഞ്ഞു പോകുമാറായി. ഇനിയടിയൻ വരുമല്ലോ. ഒരാണ്ടിലൊരു ദിവസം ചിങ്ങമാസത്തിൽ തിരുവോണത്തിന്നാഠം. അന്നാടിയൻ കാത്തു രക്ഷിച്ചിരിക്കുംവണ്ണം കൊട്ടും കുരവയും ആർപ്പും അലങ്കാര പ്പൂവും നീരോടു കൂടി അലങ്കരിച്ചിരിക്ക നാരായണാ പരമാൽ ഭൂമി യന്നു്". അവ്വണ്ണമെന്നു പറഞ്ഞ് സമ്മതിച്ച് സത്യവും ചെയ്തു പതിന്നാലരത്താങ്കകിന്നാടിയിൽ മാവേലി പോയ്മറഞ്ഞെന്നു തോന്നി ഉപരിസ്വർഗ്ഗത്തിങ്കൽ പഞ്ച ഭൂതികളും വസിച്ച കാലത്തു് അവയ തിനെക്കണ്ടു സുഖമിരുന്നതോരു ഭൂമിക്കന്യാ പണ്ട് എത്രയുമേ അന്നാ രാസ്യം പൊഴിഞ്ഞു് അണിമറ മനോദുഃഖമാകുന്നു. ഭൂമിക്കന്യാ

വിൻെറ മനോദുഃഖമതു കണ്ടു അടുത്തുതന്നെ അരുളിച്ചെയ്യുന്നു വിഷ്ണു ഭഗവാൻ നാരായണസ്വാമി. "ഇനിയാകിലോ കേൾക്കെൻെറ ഭൂമി ക്കന്യാവേ നിനക്കോയിന്നാ നവരത്നം വിളയുന്നതോരു മലനാടു രാജ്യം വാഴവാൻ ഭേ പോരുവതിനിത്ര മനോദുഃഖം എന്താകുന്നു?" "അതാകുന്നതോ കേൾക്കെൻെറ നാരായണാ ഞാൻ കൂടി തൻെറ മലനാട്ടുരാജ്യത്തു വന്നു ഭൂമിയുറപ്പിച്ചു ഗംഗയകററി ആനന്ദത്തോടു രാജ്യവും വാണു സുഖമിരിക്കുന്ന കാലത്തിങ്കൽ കൃതത്രേതാദ്വാപര മെന്നാ കലിയുഗം പിറക്കുമല്ലോ. ആ കലിയായ യുഗത്തിങ്കൽ തൻെറ മലനാട്ടു രാജ്യത്തിങ്കൽ ചെറുവാവാഴം മനുഷ്യരെ പിറന്നുള വാകുമല്ലോ. ചെറുവാവാഴം മനുഷ്യരെ പിറന്നുളവായെന്നു വെച്ചാൽ അന്നവരോ ചെയ്യുന്നതോരധമ്മങ്ങളൊന്നും കാൺകയും കേൾക്കയും പൊറുക്കയും സഹിച്ചു കൂടാ. ഒല്ലാ സ്വാമി ഞാനെന്നുമേ പോരി കയില്ല മലനാട്ടുരാജ്യം വാഴ്വതിന്നു". "അതെന്തപ്പിഴയെന്ന് നീ പറഞ്ഞു കേൾക്കട്ടെയെൻെറ ഭൂമിക്കന്യാവേ". "അതാകുന്നതോ കേൾക്കയെൻെറ നാരായണാ തൻെറ മലനാട്ടുരാജ്യത്തിങ്കൽ ചെറുവാ വാഴം മനുഷ്യരെ പിറന്നുളവായെന്നു വെച്ചാൽ എതിരേ അടിതളി ആചാരത്തെച്ചെയ്യുയില്ല. കതിരവനുദിച്ച് കിളരുമ്പോൾ മൂലുമാ യിറങ്ങും ചില സ്ത്രീകൾ. അസ്തമിച്ചാൽ നൽവിളക്കു കൊളുത്തി ത്തുക്കുകയുമില്ല, തുക്കുന്ന കൈയ്യൊന്നു കൂപ്പുകയില്ല, നാരായണാ യെന്നാ നാമത്തെ ച്ചൊല്ലുകയില്ല, ത്രിസന്ധ്യാ നേരത്തു അറവാതി ക്കൽ നിന്നു നല്ലുലം പ്രാഹിക്കളവോർ ചില മഹാ പാപിദുഷ്ടരേ തൻെറ മലനാട്ടുരാജ്യത്തിങ്കൽ ഉണ്ടാകിതെന്ന്. അതുമൊരു ദോഷം തന്നെയെൻെറ നാരായണാ അവയുമല്ല ഇനിയും കേൾക്ക സദാ ശിവനേ. തൻെറ മലനാട്ടുരാജ്യത്തിങ്കൽ ചെറുവാവാഴം മനുഷ്യരെ പിറന്നുളവായെന്നു വെച്ചാൽ തൊട്ടു തിന്നാവുന്ന ജനങ്ങൾ വിശന്നു തൻെറ ഗൃഹത്തിൽ വന്നാൽ വെന്തതിരിക്കുകിൽച്ചെയ്ത്തു വെറും തണ്ണീർ കോരിക്കൊടുക്കുവോർ ചില മഹാപാപി ദുഷ്ടരേ തൻെറ മലനാട്ടുരാജ്യത്തിങ്കൽ ഉണ്ടാമിതെന്നു അതും ഒരു ദോഷം തന്നെ എൻെറ നാരായണാ അവയും അല്ല കേൾക്ക സദാശിവനേ. തൻെറ മലനാട്ടുരാജ്യത്തിങ്കൽ ചെറുവാ വാഴം മനുഷ്യരെപ്പിറന്നുളവായെന്നു വെച്ചാൽ ഒരുത്തി പ്രസവിച്ചു രണ്ടു പുത്രന്മാരുണ്ടായെന്നു വരി കിൽ ജ്യേഷ്ഠനെ മുൻ നടത്തി അനുജൻ വെട്ടിക്കൊല്ലും. അനു ജനെ മുൻ നടത്തി ജ്യേഷ്ഠൻ കുത്തിക്കൊല്ലും അതും ഒരു ദോഷം

തന്നെ. അവയുമല്ലയിനിയും കേൾക്ക സദാശിവനേ താൻ താൻ കറന്ന കടിക്കുന്ന പൈങ്കുരാലിപ്പാൽ പ്പശു കറന്ന വിട്ട പോവുമ്പോൾ പുലിതൻ വായിൽപ്പോകയെന്നും അവരെ കെട്ടുന്നതോരു താമ്പും തളയും കൊണ്ട് അവരെ കൊട്ടിക്കളെയും അവരിടം ചാണകത്തിൽത്തന്നെ അവരെക്കിടത്തിക്കളെയും അവരുടെയ പാലും മോരും നെയ്യും അകത്തൂട്ടിരിക്കയിൽച്ചെയ്യ് ചോദിച്ചാലാഴക്കമേ ഇരിപ്പില്ല യെന്ന കല്പിച്ച അറവാതിക്കൽ നിന്ന് ഞെട്ടഞെടെയരും സത്യം പൊളിയാണയിട്ട കളവോർ ചില മഹാപാപിദുഷ്ടരേ തന്റെ മലനാട്ട രാജ്യത്തിങ്കലുണ്ടാമിതെന്ന് അതും ഒരു ദോഷം തന്നെ. അവയും അല്ലയിനിയും കേൾക്ക സദാശിവനേ പത്തുമായിരവും വിതപ്പാനുള്ള കൃഷിക്കാരന്മാർ പത്തുമേ വിളയുന്നതോരു വിളവിൽ തലയ്ക്കൽ ചെന്നാൽ ദാനധർമ്മത്തെച്ചെയ്യയില്ല ഈക്കാലം എനിയ്ക്കുമാഴക്കമേ വിളഞ്ഞില്ലയെന്ന കല്പിച്ച് ദൈവതയാകുന്ന പറ തുണി ചങ്ങഴി നാഴിതൊട്ട് ഞെട്ടഞെടെയരും സത്യം പൊളിയാണയിട്ട കളവോർ ചില മഹാപാപിദുഷ്ടരേ തന്റെ മലനാട്ട രാജ്യത്തിങ്കലുണ്ടാമിതെന്ന അതുമൊരു ദോഷം തന്നെ. അവയുമല്ലയിനിയും കേൾക്ക സദാശിവനേ പത്തുമായിരവും വിളയുന്നതോരു വിളവുന്തലയ്ക്കൽ കൂടി പോകുമ്പോൾ ആ വിളവാലൂരിത്തന്റെ ഉള്ളം കൈയ്യിലിട്ട് പതിരും മണിയും ഊതിത്തിരിച്ച് ഈ വിളവു സാമാന്യം കൊള്ളാമെന്ന കല്പിച്ച ഉൾക്കാക്കെയിട്ട ചവിട്ടിക്കളെവോർ ചില മഹാപാപി ദുഷ്ടരേ തന്റെ മലനാട്ടരാജ്യത്തിങ്കൽ ഉണ്ടാമിതെന്ന അതും ഒരു ദോഷം തന്നെയെന്റെ നാരായണാ.

അവയും അല്ലയിനിയും കേൾക്ക സദാശിവനേ തന്റെ മലനാട്ട രാജ്യത്തിങ്കൽ ചെറുവാവാഴം മനുഷ്യരെപ്പിറന്നുളവായെന്ന വച്ചാൽ ആരാനും അകവഴിയറിയാതെ കണ്ട വരുന്ന ജനങ്ങൾക്ക് അകവഴികിടയ്ക്കയിൽച്ചെയ്യ് പുറവഴി തിരിച്ച് കൊടുക്കവോർ ചില മഹാപാപി ദുഷ്ടരേ തന്റെ മലനാട്ടരാജ്യത്തിങ്കൽ ഉണ്ടാമിതെന്ന അതും ഒരു ദോഷം തന്നെ.

അവയും അല്ല ഇനിയും കേൾക്ക സദാശിവനേ പത്തു മാസവും തികഞ്ഞു നൊന്തു പ്രസവിച്ച പുത്രന്മാരെ തന്റെ തിരുമടിയിൽ വെച്ചു കൊണ്ട് അന്നാവരുടെ മൂർദ്ധാവിൽ തൊട്ട ഞെട്ടഞെടെ യരും

സത്യം പൊളിയാണയിട്ട് കളവോർ ചില മഹാപാപിദുഷ്ടരേ തന്റെ മലനാട്ടരാജ്യത്തിങ്കൽ ഉണ്ടാമിതെന്ന അതും ഒരു ദോഷം തന്നെ.

അവയും അല്ല ഇനിയും കേൾക്ക സദാശിവനേ. ആരാന്നുററു കാരാൺമയായി തേടിക്കിടപ്പിതോരുല്പത്തിയും പറമ്പും എല്ലാം എനിക്കുള്ള പാതി നിനക്കുള്ള പാതിയെന്ന കല്പിച്ച് കയറും നാരും കെട്ടിപ്പിടിച്ച് ഈട്ടം മാട്ടം കോരിത്തിരിച്ച് അതിരു നിക്കിപ്പത്തലിട്ടുകളെവോർ ചില മഹാപാപി ദുഷ്ടരേ തന്റെ മലനാട്ടരാജ്യത്തിങ്കൽ ഉണ്ടാമിതെന്ന അതും ഒരു ദോഷം തന്നെ.

അവയും അല്ല ഇനിയും കേൾക്ക സദാശിവനേ ആയിരത്തെട്ടു പിഴയും ഞാൻ പൊറുത്തേനെന്ന് വരികിൽ ഒരു പിഴ ഞാനൊന്നുമേ പൊറുക്കയില്ലെന്റെ നാരായണാ. അതെന്തപ്പിഴയെന്ന നീ പറഞ്ഞു കേൾക്കട്ടെയെന്റെ ഭൂമികന്യാവേ. അതാകുന്നതോ കേൾക്കയെന്റെ നാരായണാ. ഒരാണ്ടു കൂടി വരുന്ന മേടമാസത്തിൽ വരുന്ന വിഷുസംക്രമത്തിന് ഏഴ ദിവസിക്കമുമ്പെ മായടിയൻ *തിരുപ്പൂത്തിരിക്കും സ്വാമി അന്നെന്റെ മാവത്ത് ഒരുത്തൻ വെട്ടുകയും കിളയ്ക്കുകയും ഇടുകയും നടുകയും ചെയ്യുത്തൊള്ളുകെന്ന് ആ പിഴ ഞാനൊന്നുമേ പൊറുക്കയില്ലെന്റെ നാരായണാ. മററെല്ലാ പിഴയും നീ പാതികണ്ടു പൊറുക്ക. ഞാൻ പാതി കേട്ടു പൊറുക്കാം. ഹരൻ പാതി ആദിത്യന്മാർകൾ പാതി ഈ പിഴയ്ക്കു ഞാൻ വിളക്കും പൊന്നും തൊട്ടു സത്യം ചെയ്യേ മതിയാകത്തൊള്ളൂ. ഇതെന്ന മായത്താൽ വിളക്കും അരി പൊന്ന തോററി നാരായണൻ പൊന്നാണാ വിളക്കാണാ സത്യത്താണാ ഒരാണ്ടു കൂടി വരുന്ന മേടമാസത്തിൽ വിഷു സംക്രമത്തിന് ഏഴ ദിവസമെന്നല്ലോ നീ പറഞ്ഞത്? ഏഴ ദിവസം കഴിയല്ലായെന്ന വരികിൽ മൂന്ന ദിവസിക്ക മുമ്പേ വാളും തുമ്പായും കരവയ്പിക്കുന്നുണ്ട്. അല്ലാതെയെന്റെ സത്യം അതിക്രമിച്ച് കാരിരുമ്പു പോയിട്ട് കൈനഖം കൊണ്ടുപോലും ഭൂമിയെ കീറുകയൊ മുറിക്കുകയൊ ചെയ്യുന്നിതു പരമാത്ഥമെന്നുവരികിൽ വെള്ളുണക്കാലെ ഉണക്കിത്തൻ വെള്ളപ്രളയോഗസമുദ്രമാക്കിപ്പെൻ വെള്ളത്താലും ഉണക്കാലും കൃഷിപിഴപ്പിച്ച് അയ്യും തിരിയിപ്പിക്കുന്നുണ്ട് കൊട്ടുക്കരുതാതുള്ള മഹാ വ്യാധികളെക്കൊട്ടത്ത് തോന്നരുതാതുള്ള മനസ്സും ബുദ്ധിയും തോന്നിച്ച് തൊട്ടുതിന്നാത്തിടത്ത്

* തിരുപ്പൂത്തിരിക്കുക = പുഷ്പിണിയായിരിക്കുക.

തൊട്ട തീററി തീണ്ടിത്തിന്നാത്തിടത്തു് തീണ്ടിത്തീററി ഇട്ടയിട്ട വര കൃത്യങ്ങൾ ഒക്കെയും പിഴപ്പിക്കന്നുണ്ട് എൻെറ സത്യം അതിക്ര മിക്കുന്ന കാലത്തിങ്കൽ. ഇനിത്താനും പോരാമോ ഭൂമിക്കന്യാവേ പോരുവാൻ വഹിയാ നാരായണാ.

മായടിയത്തെ മാല വെച്ചില്ല മംഗല്യസൂത്രം വെണ്ണിയില്ല കന്യ കലഹം ചെയ്യില്ല കണവൻെറ മൈയ് പൂണ്ടില്ല പുണ്യന്തുലുട്ടത്തില്ല പുരുഷൻെറ മുഖം നോക്കാറുള്ള ദൈവസ്ത്രീയല്ലോ നോം ആകുന്നതു് നിന്നെ മാല വെയ്യാനും ഞാൻ മതി പോരുമെന്നു് മാലയ്ക്കു വേണ്ടുന്ന തോരു നല്ലൊരുക്കൊക്കയും എടുത്തൊരുക്കി വിഷ്ണു ഭഗവാൻ നാരായണസ്വാമി ശ്രീപാലാഴിയിങ്കലങ്ങെഴുന്നെള്ളി ചെന്താമരത്ത ണ്ടൊടിച്ചങ്ങ സൂക്ഷിച്ചു നോക്കുന്നപ്പോൾ ആദ്യം വന്ന കരിന്തുലിനെ ക്കണ്ട് ഇതാർക്കുതാൻ കൊള്ളാമിക്കരുന്തുലെന്നു് കൊള്ളാമേയിനിയാ കിലോ മലനാട്ടരാജ്യത്തിങ്കൽ വാളാശ്ശേരി വിശ്വകമ്മാദികൾക്ക് അളപ്പാനും കരിക്കുറിപ്പാനും കൊള്ളാമിക്കരുന്തുലെന്നു. പിന്നെ വന്ന ന്തുലിനെയെടുത്തു സൂക്ഷിച്ചുനോക്കുന്നു. ഇതാർക്കുതാൻ കൊള്ളാമീ ന്തു ലെന്നു. കൊള്ളാമേയിനിയാകിലോ മലനാട്ട രാജ്യത്തിങ്കൽ വേദബ്രാഹ്മ ണർക്കു ധരിപ്പാൻ കൊള്ളാമീ ന്തുലെന്നും. പിന്നെ വന്ന ചെന്തുലതി നെയെടുത്തു് ഏഴായി മടക്കിപ്പിരിച്ചു ചെന്താമരയിതൾ തിന്നാകെ ധ്യാനിച്ച് ഭൂമിക്കന്യാവിൻെറ തൃക്കഴുത്തേൽ വളർമാലയും വെച്ചു് ഇത്ര നാളും നീ ഭൂമിക്കന്യാവായല്ലോ സുഖം ഇരുന്നതു് ഇന്നു ഞാൻ വന്നു നിൻെറ തൃക്കഴുത്തേൽ വളർമാലയും വെച്ചപ്പോൾ ഭൂമി നല്ല മ്മയായിരിക്കെന്നു വരവും കൊടുത്തു് ഒപ്പമതായച്ചുതനും ഭൂമിദേവി യും ഒരുമിച്ചങ്ങനെ വസിച്ചാനേ പലനാളേത്തു്.

അങ്ങനെ പല നാളു് പല ദിവസം ചെല്ലുന്നപ്പോൾ ഇനി ഞാനും പോരാമോ ഭൂമി ദേവി; പോരുവാൻ വഹിയാ നാരായണാ. മായടിയൻ തന്നെ പോന്നാൽ പോരാ മലനാട്ടരാജ്യം വാഴ്‌വതിന്നു് മൂത്താ ഭഗവതി ഇളയ ഭഗവതി മാകരോതി ജീവകോതി മഹാലക്ഷ്മി ക്കൂടെപ്പോരണം. അവയുമല്ല വിരിവിന്നും വിളവിന്നും ഉടയതായി രിപ്പോരു ഗംഗാദേവി ക്കൂടെപ്പോന്നാലേ വേണ്ടുംവണ്ണം വിരിവും വിള വും തളർമയും കുളിർമയും ഉണ്ടാകത്തുള്ളുവെന്നു്. അവയതിനെക്കേട്ട നേരം വിഷ്ണുഭഗവാൻ നാരായണസ്വാമി ഗംഗയെടുപ്പതിനെന്തൊരു

പായമെന്ന് നിരുപിച്ച ഗംഗയെച്ചോത്തി തപസ്സ ചെയ്യുന്നു. പരം പുരുഷൻ ഗംഗയും വന്നടുത്തു മട്ടുനീററിലററം ഗംഗയെക്കോരിത്ത ൻെറ തിരുമുടിയിലുൽപ്പെയ്യു കൊണ്ടു പോകവെയെന്ന് പൊലിവി നൊട്ട മഹത്വത്തെത്തും നേരത്തു് ഭൂമിദേവിയെ ശക്തിസ്വരൂപമായ് കൊത്തിയെടുത്തു വിഷ്ണുവിൻെറ തൃത്തോളിന്മേൽ വെച്ച് വെള്ളാനക്കഴ ത്തേറി വെൺകൊററയെന്ന കൊടി പിടിച്ച് വീരമെദ്ദളമൊച്ച കൊ ള്ളിച്ച് കൈവെടിയൊരു പന്തീരായിരവും വെപ്പിച്ച് ശ്രീ മഹാദേ വൻെറ എഴുന്നള്ളത്താകുന്നു. ഭൂമിദേവിനല്ലമ്മെയും കൊണ്ടു് അത്ര നാളും കാത്തു രക്ഷിച്ചിരുന്നതോരു ഭൂമിക്കന്യാവിനെ താൻ വന്നു കട്ടു കൊണ്ടു പോകുന്നതു പരമാൎത്ഥമെങ്കിൽ ഞങ്ങളുടെ അരിം ജീവിതം പൊൻ ജീവിതം തന്നുവേച്ചേ പോകാവത്തുള്ളുവെന്ന് അവയതിനേ കേട്ട നേരം പോകരുതാഞ്ഞു വിഷ്ണുവപ്പോൾ കട്ടക്കുന്ന ജടയിറത്തു് ആയിരത്തെട്ടു കെട്ട് കെട്ടി ന്തുറെറട്ടിൽ പിണക്കമിട്ട് ദോഷരാകുന്ന വർ മുൻപിലിട്ട് ഇന്നു നിങ്ങളിക്കെട്ടഴിച്ച് പിണക്ക തീൎത്തു കണക്ക പറയുന്നതു പരമാൎത്ഥമെങ്കിൽ നിങ്ങളുടെ അരിം ജീവിതം പൊൻ ജീവിതം തന്നുവെച്ചേ പോകത്തുള്ളിതെന്ന് അവയതിനെക്കേട്ടനേരം ഓരോരോ രാക്ഷസന്മാർ എടുത്താരെ ഒരുത്തരാലുമഴിപ്പതിന്നു വശ മില്ലാഞ്ഞ് ദോഷരായൊളിച്ച നേരം പോന്നുടനേ വിഷ്ണുവപ്പോൾ അന്നതിൽത്തലവനാകുന്ന ഒരു .രാക്ഷസൻ വന്ന് കെട്ടതിനെ കിള്ളി നുള്ളി അഴിക്കുന്നാപ്പോൾ ഓരായിരക്കാതത്തിന്നങ്ങകന്നു കാണാകുന്നു. രണ്ടു കെട്ടതിനെക്കിള്ളിനുള്ളിയഴിക്കുന്നപ്പോൾ രണ്ടായിരക്കാതത്തി നകന്നു കാണാകുന്നു. മൂന്നു കെട്ടതിനെ കിള്ളിനുള്ളിയഴിക്കുന്നാപ്പോൾ മൂവ്വായിരക്കാതത്തിനകന്നു കാണാകുന്നു. നാലു കെട്ടതിനെക്കിള്ളി നുള്ളിയഴിക്കുന്നപ്പോൾ നാട്ടു നല്ല തിരുവിരാജ്യം കുടികൊള്ളുന്നു. നട ന്നതേ നടന്നതൊക്കെയും ഭൂമി തോന്നി. പിടിച്ചതേ പിടിച്ചതൊ ക്കെയും വൃക്ഷങ്ങൾ തോന്നി. ഇനി നിനക്ക് ഏതുവണ്ണമുൾപ്പെട്ടതലാ മെൻെറ ഭൂമിദേവീ!

മലന്നടിയിൻ നിയോഗം ചെയ്യുട്ടെ മലനാട്ടരാജ്യം മലന്നു നീ നിയോഗം ചെയ്യാലത്തെ വിരിവും വിളവും എന്താകുന്നു. മലന്നടി യൻ നിയോഗം ചെയ്യാൽ മലനാട്ടരാജ്യത്തിങ്കൽ മതിക്രുടാതെ നെല്ലു പൊന്നു മാണിക്യരത്നം കോരി വിളയും എളിയവനും പെരിയ വനും എന്നില്ലാതെ അൎത്ഥവും കാണവും മികച്ച് ഞാൻ വലുതു നീ വലു

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MADRAS

NAIṢADHĀNANDA OF KṢEMĪŚVARA

BY

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That Kṣemīśvara, author of the well-known play *Caṇḍakauśika*, has to his credit another work of the same class named *Naiṣadhānanda* is not widely known. Whereas the *Caṇḍakauśika* has been edited, and translated into various languages,[1] the *Naiṣadhānanda* is rarely known even as manuscript. The only knowledge that we had about this play till now was confined to what Peterson had written in his *Report III*[2] giving the description of a manuscript of the play. Recently another manuscript of the work has been known to exist in the Anup Sanskrit Library, Bikaner, a copy of which was given to me by Prof. C. Kunhan Raja. The present study of this play is based on this manuscript.

AUTHORSHIP

There is no doubt as to the authorship of the *Naiṣadhānanda*. The prologue itself refers to the play as the work of Kṣemīśvara :[3]

आदिष्टोऽस्मि परिषदा यथा किल विजयकोष्ठप्रणप्तुः कवेरार्यक्षेमीश्वरस्य कृतिरभिनवं नैषधानन्दं[4] नाम नाटकं नाटयितव्यमिति ।

The colophon also gives the same information :—

इति महाकविक्षेमीश्वरविरचितं नैषधानन्दं नाम नाटकं संमाप्तम् ।

The similarity of the third Nāndī verse of the *Naiṣadhānanda*

देव्यां संभ्रमकातराः सकरुणा दीनेऽमराणां गणे

स्मेरा विद्रवविह्वले सुरपतावम्भोनिधौ साद्भुताः ।

सानन्दाः शशिकन्दले कवलनक्रूराश्च हालाहले

शम्भोः सम्प्रति पान्तु[6] ताण्डवमिव व्यातन्वतो दृष्टयः ॥

to the third Nāndī verse of the *Caṇḍakaus'ika*

आनन्दश्लथिताः समाधिषु मुखे गौर्या विलासोल्लसाः

संभ्रान्ताः क्षणमुद्धताः क्षणमथ स्मेरा निजे वैकृते ।

क्रूराः कृष्टशरासने मनसिजे दग्धे घृणाकूणिताः

तत्कान्तारुदितेऽश्रुपूरतरलाः शम्भोर्दृशः पान्तु वः ॥

also indicates the common authorship of the two plays. Moreover the concluding *Bharatavākya* verses are found to be the same in both the dramas.

प्रमुदितसुजना समृद्धसस्या भवतु मही विजयी च भूमिपालः ।

कविभिरुपहिता निजप्रबन्धे गुणकणिका ह्यनुगृह्यतां गुणज्ञैः ॥

अपि च,

येनादिश्य प्रयोगं घनपुलकभृता नाटकस्यास्य हर्षात्

वस्त्रालङ्कारहेम्नां प्रतिदिनमकृशा राशयः संप्रदत्ताः ।

तस्य क्षत्रप्रसूतेर्भ्रमतु जगदिदं कार्तिकेयस्य कीर्तिः

पारे क्षीराख्यसिन्धोरपि कवियशसा सार्धमग्रेसरेण ॥

Thus it is quite clear that *Naiṣadhānanda* is the work of Kṣemīs'vara, author of the *Caṇḍakaus'ika*.

KṢEMĪS'VARA

In the prologue to the *Caṇḍakaus'ika* we are told that the play was written for King Mahīpāla.[6] This king is described as having marched towards the south to defeat the Karṇāṭas; Kṣemīs'vara compares his patron Mahīpāla with the famous Candragupta of Pāṭalīpura, and the Karṇāṭas are compared to the Nandas.[7] This king is

referred to as Kārtikeya in the concluding verse of the plays.[8] Pischel[9] has identified this King Mahīpāla with the Pratihara king of that name who had his capital at Mahodaya or Kanyākubja, and about whom we have inscriptions dating between 914 and 917 A. D. He is also to be identified with King Mahīpāla mentioned by Rājas'ekhara in his *Bālabhārata*[10] as his patron; Rājas'ekhara also speaks of his patron King Mahīpāla as having marched to the south. The Rāṣṭrakūṭa king Indra III about whom we have inscriptions dated 914 A. D. and about whose contemporaneity with Mahīpāla there cannot, therefore, be any doubt, asserts on the other hand that he invaded Mahodaya.[11] Mahipāla's fight against the Karṇāṭas and Indra's march against Mahodaya are, probably, the same fight as seen from opposite points of view.

Kṣemīs'vara was a younger contemporary of Rājas'ekhara[12] and flourished in the beginning of the tenth century A. D. as the court poet of King Mahīpāla of Kanyākubja. He tells us that his great grandfather was Vijayakoṣṭha (or Vijayaprakoṣṭha). Nothing more is known definitely about his life. Krishnamachariar says[13] that Kṣemīs'vara was a S'aivite, since all the three benedictory verses of the *Caṇḍakaus'ika* are in praise of S'iva; but in the *Naiṣadhānanda* the beginning verse[14] is in honour of Viṣṇu and Srī, showing thereby that he has no special leanings towards either S'iva or Viṣṇu[15]

ARGUMENT OF THE PLAY

The *Naiṣadhānanda* is a Nāṭaka in seven Acts dealing with the famous story of Nala. The dramatist has not made any major deviation in the story taken from the epic, but the plot has been knit together in an admirable manner. The seven Acts are called respectively *Mahendrasandes'a*, *Dautyadamayantī-dars'ana*, *Damayantīpariṇaya*, *Dyūtāpahṛtasarvasva*, *Analagarbha*, *Damayantīparidevana* and *(Upasam)hāra*. The scenes are quite dramatic and there is plenty of scope for action.

Act I shows us king Nala and Vidūṣaka in a chariot driven at great speed by Vārṣṇeya. The king is going to take part in the great *svayaṁvara* of Princess Damayantī of Vidarbha. In a few masterful hints in the course of the conversation the preceding circumstances are indicated–how Nala has already fallen in love with Damayantī on hearing about her bewitching beauty from a golden swan he happened to meet in his garden, and how he is now going to the *svayaṁvara* in a happy and optimistic mood. The Vidūṣaka, who is frightened by the rushing wind coming against him on account of the great speed, is asked to close his eyes and stand still, holding the flag-staff. The king enjoys the beauty of the natural scenery on the way. Soon they reach Kuṇḍina, the Capital of Vidarbha. Vidūṣaka who opens his eyes is struck with wonder at the opulance of the city. Suddenly they hear a command to stop the chariot, for the dust produced by the running chariot has gone up making the thousand-eyed Indra, who is coming in a plane, to shed incessant tears. The chariot is stopped accordingly; the king and Vidūṣaka get down and move to the garden to take shelter under some shade, after sending the charioteer to look after the horses. Nala now hears the words of the golden swan assuring him that it has instilled love for Nala in the mind of Damayantī. It is at this happy moment that Indra's messenger Mātali enters. The king promises to do anything that Indra wants. Then he is told that he should go to Damayantī as Indra's messenger to persuade her to accept Indra himself in the *svayaṁvara*. It is a great shock to the king, but he has to keep his promise. The scene ends with Nala's lamentations about his misfortune.

In the *second Act* we find Nala, in the same mood, going to meet Damayantī to convey to her Indra's message. She is in the garden with her friend Vidrumamālā, preparing a wreath of flowers. Hiding behind creepers the king is able to feast his eyes on Damayantī's unsurpassed beauty; from their conversation he knows that she loves him. He

approaches them and is cordially received. He gives her Indra's message with great difficulty; but she says that she will accept Nala himself in the Svayamvara, and that Indra cannot get angry towards him for that.

The *third Act* deals with the Svayamvara. The lords of the quarters have come disguised as Nala. Damayantī selects Nala; the other kings get angry and there ensues a battle in which the king is victorious. None of these incidents takes place on the stage. We are informed about these through long reports from Vidūṣaka and others. Towards the end of the scene the king appears on the stage along with the rescued Damayantī.

In *Act IV* is described the condition of Nala possessed by Kali who has Moha and Māyā as his helpmates. Damayantī is extremely worried over this change in her lord. Though he is being defeated in the play of dice by Puṣkara, he refuses to give up the gambling. Damayantī tries her best to dissuade him from gambling again. He is losing his wealth and his country. Knowing that some misfortune might happen to them, Damayantī sends her two children to her father's palace. The victorious Puṣkara who is sorry that Nala did not allow Damayantī to be put as the stake, approaches her and behaves rudely towards her; but goes away to meet Nala who is coming to fight with him. Nala who has defeated Puṣkara in battle now comes to Damayantī; but he does not want to take the country by force. Leaving all ornaments to Puṣkara, they leave for the forest.

In *Act V* we find Nala and Damayantī moving in the forest; in spite of the lack of comforts they are happy. Kali who is worried over this makes the 'Dice' take the form of birds and fly away with Nala's garments—(the only object left with them which they were using as their bedding, fan, seat and umbrella). Because of the fatigue Damayantī lies down, and falls asleep. Nala who is now fully possessed by Kali leaves her and goes away. Soon

there is a wild conflagration, and he falls in a swoon. Meanwhile Damayantī wakes up and wails on noting that Nala is gone. She is caught in the smoke and runs away searching for her lord. When Nala recovers from his swoon he hears a cry of help. Kārkoṭaka who is caught in the fire is calling for help. Nala helps him out of the fire; Kārkoṭaka bites him in return, as a result of which Nala becomes old and wrinkled in form. Kārkoṭaka tells him that this form will help him in his life incognito. Nala is given a cloth by wearing which he can regain his original form. At the advice of Kārkoṭaka Nala now goes to serve King Ṛtuparṇa of Ayodhya as a charioteer.

Act VI takes us to the court of King Ṛtuparṇa in Ayodhya. King Nala under the new name of Bāhuka is quite comfortable there; but he is deeply worried about his misfortune—his country taken by the enemies, his wife abandoned in the lonely forest and he himself disfigured and living in servitude. The thought about the possible calamities to which she might have fallen a prey is making him moody and dejected. The adventures of Damayantī in the forest are made known to the audience with the help of a play within the scene. Having escaped from the forest and reached her mother's house at Cedi, she sent messengers secretly to see whether Nala could be found. Bāhuka had given a vague reply to her general message. Damayantī has now sent an actress to test Bāhuka with the help of a play depicting her own adventures in the forest. King Ṛtuparṇa, his queen and Bāhuka are witnessing the play, little knowing that the actress is keen on testing psychologically about the identity of Bāhuka. The entire story—how Damayantī on waking up alone in the forest lamented bitterly, being anxious about the safety of her lord, how, in the course of her wanderings there, she was bitten by a snake and consequently saved by a hunter who then became enamoured of her beauty, made advances towards her and was killed in the fire of her anger, how being dejected with life she was about to commit suicide when she

heard about the arrival of a caravan under whose protection she later reached Cedi, and how she was comfortably received there–is presented through this interlude. Every now and then Bāhuka almost reveals his identity by his passionate remarks, and it is with great difficulty that he controls himself. Though Ṛtuparṇa does not suspect anything, the actress is convinced that Bāhuka is Nala himself. She tells the king that Damayantī has decided on re-marriage, since she does not know anything about her heartless husband, and that Puṣkara has also been invited for the *svayaṁvara*. Bāhuka is angry at this news, and the king is also eager to participate in the *svayaṁvara*. It is almost late, still with the expert knowledge of Bāhuka at driving they expect to reach there in time.

The *last Act* takes us to Damayantī at Cedi. The actress who has come with Ṛtuparṇa and Bāhuka tells her that Bāhuka is Nala himself. Bāhuka has learned the 'secret of the dice' from Ṛtuparṇa on their way from Ayodhya, and has now gone to challenge Puṣkara. Nala's son Indrasena who has grown up into a valorous young man hears about Bāhuka's challenge to Puṣkara, and is not in a mood to yield his country to a stranger. The victorious Bāhuka enters with King Ṛtuparṇa in the chariot. He looks at the boy with affection. Indrasena's anger also melts in his presence. Nala understands that it is his own son. With the help of the cloth given by Kārkoṭaka he resumes his real form. He prentends anger towards Damayantī for her attempt at re-marriage. She vindicates her position by jumping in the fire from which she is brought back unscathed by the fire god himself. Damayantī's parents also come. Kali suffering because of Damayantī's curse is set free, and the story ends happily.

ECHOES FROM CLASSICAL WRITERS

Influences of earlier classical dramatists can be seen throughout the play. But Kṣemīśvara is not a slavish imitator; whatever he takes from others, he makes his own

by giving a stamp of his own dramatic genius. Now and then we are reminded of some classical passages, but we never feel that he has borrowed them. He is mostly indebted to Kālidāsa and Bhavabhūti. The opening of the first Act is quite similar to that of the *S'ākuntala;* and the following verse describing the speed of the chariot:

दृष्टं दृष्टिपथादुपैति न पुनर्दृष्टं पुरो वर्तते
पश्चाद्भूतमभूतवन्नयनयोर्मार्गे न संतिष्ठते ।
वेगात्स्यन्दनमारुतैरिव परिक्षिप्तं द्वयोः पार्श्वयो-
रेतत्पश्य सकाननाद्रिनगरग्रामं जगद्धावति ॥

reminds one of the well-known verse 'यदालोके सूक्ष्मं etc., there. Similarly Nala's statement in Act. II
'नाद्याप्यनावृतानि मन्दधियां अनर्थद्वाराणि भवन्ति ।' may be compared with
'अथवा भवितव्यानां द्वाराणि भवन्ति सर्वत्र ।'

—S'ākuntala I

Towards the close of the third Act Damayantī is about to leave Nala. She goes and comes back to take the flower wreath that she has purposely forgotten. Then again on her way she stops under the pretext that the flower dust has fallen into her eyes, and she looks at him longingly with tears in her eyes. This scene is quite similar to the departure of S'akuntalā after her first meeting with Duṣyanta (दर्भाङ्कुरेण चरणः क्षत इत्यकाण्डे etc.)

The idea of a play within the play that is used in the sixth Act of *Naiṣadhānanda* must have been borrowed from Bhavabhūti's *Uttararāmacarita*; but Kṣemīs'vara has used it, like Shakespeare in Hamlet, to test psychologically the reactions of the hero who is witnessing it. Indrasena's valorous challenge in the last act of the play is reminiscent of Bhavabūti's treatment of Lava and Kus'a.

चिन्ता न मेऽस्ति निजदुर्नयहारितेऽपि
राज्ये यतः श्रिय इमा भृशमप्रतिष्ठाः ।
एतत्तु मां दहति घर्मकठोरतार्क-
तापार्तिशुष्यदधरं वदनं प्रियायाः ॥ Act II verse 10 of the *Naiṣadhānanda* contains an echo of the well-known verse in *Mṛcchakaṭika* :—

सत्यं न मे विभवनाशकृतास्ति चिन्ता
भाग्यक्रमेण हि धनानि भवन्ति यान्ति ।
एतत्तु मां दहति नष्टधनाश्रयस्य
यत्सौहृदादपि जनाः विमुखीभवन्ति ॥

Nala's words to Kārkoṭaka who has bitten him— सखे यथेष्टमुपभुज्यतां मे शरीरम् । सुहृत्प्राणयात्रासम्पादनमात्रकेणापि तावदनेन साफल्यमनुभूयताम् । make one think of Jīmūtavāhana's words to Garuḍa in *Nāgānanda*. Perhaps an influence of the *Nāgānanda* is found in this play even in the selection of the title.

Kṣemīśvara's indebtedness to the *Mudrārākṣasa* is suggested in the following verse (VI-7)

यान्तश्चेदनुयामि सत्यवचसा नैतन्मतं स्वामिनः
स्वाम्ये पुष्करसन्निधौ ननु रिपौ दुर्मर्षणाः सम्पदः ।
काषायं परिगृह्णतापि तपसे भर्तुर्मया किं कृतं
तद्दैवं प्रतिपालयामि विपदोऽनित्या तथा संपदः ॥

which reminds one of Rākṣasa's words :—

किं गच्छामि तपोवनं न तपसा शाम्येत् सवैरं मनः
किं भर्तॄननुयामि जीवति रिपौ स्त्रीणामिदं चेष्टितम् ।
किं वा खड्गसखः पताम्यरिबले नैतच्च युक्तं भवेत्
चेतश्चन्दनदासमोक्षरभसं रुन्ध्यात्कृतघ्नं न चेत् ॥

The following verse where Nala laments about the difficulties that Damayantī would have had to suffer in the forest:

किं वक्ष्यतीन्दुवदना परिहाय निद्रां

नेत्रोत्पले प्रतिदिशं तरले क्षिपन्ती ।

भ्राम्यन्त्यदेशकुशला विपिनान्तराणि

किं वा करिष्यति मया रहिताद्य भीरुः ॥

reminds us of

'ते लोचने प्रतिदिशं विधुरे क्षिपन्ती ।'

in Anaṅgaharṣa's *Tāpasavatsarāja.*[16]

Kṣemīśvara has perfect command of pithy and forcible expression. The pitiable condition of the parents of a girl in India is well put in the mouth of the Sūtradhāra.

बाष्पाम्भसां निदानं चिन्तायाः कारणं रुजा मनसः ।

कन्येति नाम पित्रोर्दुःखतरोरग्रिमा वल्ली ॥

कस्मै प्रदातुमुचितेति करोति मोहं दत्तापि भर्तृभवनाय गतेति दुःखम् ।

भर्तुर्भवेदभिमताथ न वेति चिन्तां पित्रोः कदापि खलु नैव सुखाय कन्या ॥

The first verse is repeated in the last Act also.

King Nala advises Vidūṣaka to get used to the wind in the moving chariot, because one must endure where there is no cure:

असाध्यो भिषजां व्याधिरभ्यासेन तु जीयते ।

The king's decision never to swerve from the path of truth is put in a telling manner:

त्यजामि तृणवत्प्राणान् लोष्टवच्च महीमिमाम् ।

मूलं तु धर्मयशसोः न सत्यं त्यक्तुमुत्सहे ॥

Moha, in the fourth Act, boasts about his greatness thus:

जगदिदमविभावितप्रतिष्ठं करतलताडितकन्दुकोपमं मे ।

Effective, indeed, are the words of Nala to Damayanti on the eve of their departure to the forest:

त्वया सह न मे देवि भविष्यति वनं वनम् ।
राज्यं तु जातदैन्यस्य न सुखाय न कीर्तये ॥

How fickle prosperity is can be seen in the verse:

भुजङ्गरसनालोलाः कमठाननचञ्चलाः ।
नागेन्द्रकर्णतरलाः श्रियः किमनुशोचसि ॥

The *condition of the king about to leave his wife in the forest is well portrayed in the following verse:*

स्नेहेन नीयतेऽन्यत्र मोहेनान्यत्र नीयते ।
मन्दस्य मम दोलेव मतिरायाति याति च ॥

Here *and there in* the play we find general maxims *put in an effective manner:*

'न ज्ञायते परिणमन्ति कथं विधात्रा जन्तोर्ललाटलिखितानि दुरक्षराणि ।'

'दुर्वृत्तो वा सुवृत्तो वा पतिः स्त्रीणां हि दैवतम् ।'

'कल्पयत्यात्मसमं परं हि लोकः ।'

'अहो सुकुमारता कुलाङ्गनाहृदयानाम् ।'

'दुष्प्रत्ययानि चाविवेकिनां मनांसि ।'

'अदिसाहसिआणं को अवराहो ।'

Kṣemiśvara has complete command over the language, and knows how to adapt the style to the nature of the

theme described. There is vigour in the description of the wild fire stopping suddenly as by magic:

येन ज्वालावलीढाचलतरणिशिखाश्रेणिदीप्ताम्बरेण
क्रान्ताः पर्यन्तधूमैः पवनविलुलितैः सागरान्ता वनान्ताः ।
आसीकुर्वन्निवोर्वीवलयमनल्सैर्दीप्यमानो मरुद्भिः
सोऽयं मायेन्द्रजालप्रतिमरुचिरहो द्राक् प्रशान्तो दवाग्निः ॥

Simple and effective is the description of Bhīma's condition, happy to receive Nala back, but anxious about the fate of Damayantī:

जामातरं वीक्ष्य चिरप्रनष्टं चिताधिरूढां तनयां च दृष्ट्वा ।
हर्षश्च शोकश्च समं दधानमिदं मनो मे प्रतिपत्तिमूढम् ॥

The dramatist has shown restraint and good taste in the use of figures of speech and in descriptions.

From the above analysis of the play it would be seen that the *Naiṣadhānanda* is an important play which deserves to be included among the classics in Sanskrit literature.

CONNEMARA ... 30 MAY 1955 MADRAS

NOTES

(1) Caṇḍakauśika, a drama in five Acts. Bombay 1860; Caṇḍakauśikam, Calcutta. 1867; Caṇḍakauśika, edited with a commentary by Jīvānanda Vidyā Sāgara, Culcutta 1884; Translated into German by Ludwig Fritze, Leipzig, 1883. Translations into some of the Indian languages are also known.

(2) Report on the search for Sanskrit manuscripts in the Bombay circle, part III (1884-86) pp. 21, 340f. The Ms. is dated 1611 A. D.

(3) The title of the play is *Naiṣadhānanda*, and not *Abhinavanaiṣadhānanda* as is given in the *New Catalogus Catalogorum* (p·227b). '—कृतिरभिनवनैषधानन्दं नाम' etc. in the prologue (found in both the manuscripts) may seem to suggest that *Abhinavanaiṣadhānanda* is the title. But the correct reading must be 'कृतिरभिनवं नैषधानन्दं नाम'। Compare with the passage in the prologue of the *Caṇḍakauśika* 'कवेरार्यक्षेमीश्वरस्य कृतिरभिनवं चण्डकौशिकं नाम नाटकं' etc., In the prologue of our drama itself the title is mentioned as *Naiṣadhānanda*. 'सूत्रधारः—(सानन्दं) आर्ये नैषधानन्दे नाटयितव्ये क्रियतां सङ्गीतकम्।' The colophon also calls it *Naiṣadhānanda.*

(4) अभिनवनैषधानन्द in the Ms.

(5) The Ms. reads शब्दस्य प्रतिपान्डु। The Ms. is very corrupt. I have made my own corrections while quoting passages from it.

(6) आदिष्टोऽसि....श्रीमहीपालदेवेन।

(7) 1 — 4

(8) See the *Bharatavākya* verse quoted above.

(9) See S. Konow, *Das indische Drama*, p. 87. There is no reason to doubt (as Dr. S. K. Aiyangar has done in Sir Asutosh Silver Jubilee Volume, *Orientalia* 2, pp. 559 ff.) the correctness of the view expressed by Pischel and generally accepted by scholars that Kṣemiśvara flourished in early tenth century in the court of the Gurjara Pratihāra ruler Mahīpāla I; see 'Mahipāla of the Caṇḍakauśika, by K. A. Nilakanta Sastri, J. O. R. M. Vol. 6. 1932. pp. 191 ff.

(10) 1 — 7

(11) *Ep. Ind.* 7, p. 30

(12) Rājaśekhara wrote his *Bālarāmāyaṇa* for his patron Nirbhaya or Mahendrapāla of Kanyākubja, who was Mahīpāla's predecessor.

(13) History of Classical Sanskrit Literature, p. 642

(14) आख्याते हसितं पितामह इति त्रस्तं कपालीति च

व्यावृत्तं गुरुरित्ययं दहन इत्याविष्कृता भीरुता ।

पौलोमीपतिरित्यसूयितमथ व्रीडाविनम्रं श्रिया

पायाद्वः पुरुषोत्तमोऽयमिति यो न्यस्तः स पुष्पाञ्जलिः ॥

(15) There has been some confusion between 'Kṣemiśvara' and 'Kṣmendra', owing, no doubt, to the similarity of their names. One Tanjore Ms. of the *Caṇḍa Kauśika* has ascribed it to Kṣemendra. Obviously it is a scribal error. Peterson says (Report III p. 21) that the verse, आख्याते हसित........of the *Naiṣadhānanda* is ascribed to Kṣemendra in *Padyāmṛtataraṅgiṇī*; but in Dr. J. B. Chaudhuri's edition of the work the verse is not found.

(16) This similarity was pointed out to me by Dr. V. Raghavan.

KENOPANIṢAD VYĀKHYĀ (S'aṅkarahṛdayaṅgamā)

BY

S'RI KṚṢṆALĪLĀS'UKAMUNI.

The S'aṅkarahṛdayaṅgamā is a commentary on the Kenopaniṣad or the Talavakāropaniṣad as it is otherwise called after the vedic S'ākhā with which it is connected. The work as the name implies follows the Advaitic tradition taught and enriched by the great S'aṅkarācārya. Sri S'aṅkara himself wrote two commentaries upon this Upaniṣad. The first of them is called Padabhāṣya and the other Vākyabhāṣya. The Padabhāṣya explains the purport of each word contained in the text and gives a clear idea of the contents of Upaniṣad. Sri Ānandagiri, the commentator on both these Bhāṣyas, showing in his introduction to the latter the necessity for the Vākyabhāṣya, a second commentary from the pen of the same Bhāṣyakāra, says, "The illustrious Bhāṣyakāra did not, even after commenting upon each word of the Kenopaniṣad, feel completely satisfied, since the purport of the Upaniṣad was not determined in it according to the Rules of Interpretation expounded in the Brahma-Sūtras. So he begins to write another commentary, this time taking sentence by sentence and expounding them with the help of those Nyāyas".

S'ri Kṛṣṇalīlās'uka writing a third commentary upon the Kenopaniṣad says, "S'ri Kṛṣṇalīlās'uka, after examining the text and the two Bhāṣyas begins to write another commentary explaining what is intended to be conveyed in this Upaniṣad." There are many instances where we find different meanings given for the same Upaniṣadic passage in the two Bhāṣyas. S'ri Kṛṣṇalīlās'uka evidently wants to effect a reconciliation between these two showing what the Bhāṣyakāra has in mind. He requests those who know the two Bhāṣyas and are trained in Vedic interpretation to examine duly his own work.

The S'aṅkarahṛdayaṅgamā is an excellent contribution to the Upaniṣadic exposition. The author has not only taken pains to find out the intention of the Bhāṣyakāra in places where the two Bhāṣyas differ but has given fresh meanings and implications for words whenever possible. Invariably S'ri S'aṅkara begins his Upaniṣad Bhāṣyas with the statement that since Mokṣa, the ultimate human goal, cannot be attained by Karman so far enjoined in the Vedas, the Upaniṣad is begun to teach Brahman-knowledge which alone is the path to Release. But Līlās'uka adds, "The meaning of Gāyatrī whose meditation was laid down in the preceding chapter, is explained in the Upaniṣad. Bṛhman is the purport of Gāyatrī and Brahman alone is taught in the Upaniṣad." He declares that the word 'deva' in the opening mantra supplies maṅgalācarana or benediction for the Upaniṣad, maṅgalācarana being a timehonoured practice in all undertakings. He gives also the reason why the eye should be mentioned first in चक्षुः श्रोत्रं and न तत्र चक्षुर्गच्छति and the ear in श्रोत्रस्य श्रोत्रम्.

When he takes up the divergent Bhāṣyas in इषित and प्रेषित it is noteworthy that he prefers to abandon both of them and takes the two words as synonyms at the instance of other Vedic texts life विश्वतः पृष्ठेषु सर्वतः पृष्ठेषु etc. The commentary is very interesting.

On the writer known as S'ri Kṛṣṇalīlās'uka much has been written. According to Mahākavi Ullur Paramesvara Iyer who has a long article on him in the Proceedings of the Ninth Oriental Conference, he was a native of Malabar and lived in the Tekkematham, Trichur, Cochin State, between 122C and 1300 A.D. In his Kṛṣṇakarṇāmṛta he says that his father was Dāmodara and his mother Nīlī and his guru Īs'ānadēva. From one of his verses from Srīcinha kāvya,

श्रीपद्मपादमुनिवर्यविनेयवर्गश्रीभूषणं मुनिरसौ कविसार्वभौमः ।
श्रीकृष्णरूपपरमामृतपानशीलः चक्रे तदीयचरितं बहुधा हिताय ॥

it can be gathered that he hold an important place among the disciples of Sri Padmapāda. According to Mr. Iyer the Tekkematam was founded by Sri Padmapāda and the saints and their disciples who made the mutt their abode came to be called disciples of Padmapāda. The verse,

ब्रह्मभूयं गते पूर्वे शङ्करे कृत्स्नवेदिनि ।
पूर्वे च तादृशे हन्त................ ॥

found in the present work lends some support to this theory, as the words "पूर्वे च तादृशे" perhaps refer to Padmapāda.

Some of the other important works of Līlās'uka are (1) Kṛṣṇakarṇāmṛta, (2) S'rīcinha kāvya (3) Puruṣakāra, (4) Kṛṣṇalīlācarita, (5) Kṛṣṇalīlā kaumudī, (6) Govindastotra, (7) Bālakṛṣṇakrīḍā kāvya (8) Bilva maṅgalastotra and (9) Govindaikavims'ati, almost all upon his hero S'rī Kṛṣṇa.

The present edition of the work is based on a paper manuscript belonging to the Govt. Oriental Manuscripts Library, Madras, (R. No. 2962), which was transcribed from a palmleaf manuscript belonging to the said Tekkematham. No other manuscript of the work is available for comparison. There are of course many errors in the manusceprit but I have tried to present a readable text of the work.

S. Subrahmanya sastri

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श्रीकृष्णलीलाशुकमुनिविरचिता

केनोपनिषद्व्याख्या शङ्करहृदङ्गमा

निर्गुणकाण्डः

तत्त्वं किमपि कृष्णस्य समुत्तीर्णजगद्भ्रमम् ।
स्वप्रभं सुखसाम्राज्यं स्वदते स्वादिमावधि ॥ १ ॥

वन्दे भगवतीं गङ्गां तुङ्गां भगवतस्तनुम् ।
उन्मज्जन्ति निमज्जन्ति यस्यां भुवनवीचयः ॥ २ ॥

केनेषितोपनिषदः कृष्णलीलाशुको मुनिः ।
आचार्यवचसां चार्थमाह वीक्ष्य विवक्षितम् ॥ ३ ॥

कामं वयं बहुविदो भवेम न भवेम वा ।
कृतिरेषा विशेषज्ञान् किन्तु कण्ठे ग्रहीष्यति ॥ ४ ॥

अपि च

विवृतिद्वयतत्त्वज्ञा वेदव्याख्यासु शिक्षिताः
पदवाक्यप्रमाणज्ञाः परीक्षन्तामिमां क्रमात् ॥ ५ ॥

किं बहुना

विश्वेश्वरं माधवं च वीरावार—(?) मोनया ।
ययोर्न भेदगन्धोऽपि विग्रहाणां शतैरपि ॥ ६ ॥

सङ्कलितसकलसारां शङ्करहृदयङ्गमामिमां विवृतिम् ।
अङ्कुरितबहुलपुलकालङ्कृतयः शृणुत शृणुत बुधाः ॥ ७ ॥

वयमप्यनुगृह्येमहि कर्णावपि वः कृतार्थतां लभताम् ।
अपि च भुवनाद्भुतेस्मिन् सुखसाम्राज्ये मुहुर्मतिः प्लवताम् ॥ ८ ॥

तथाहि—'आत्मा वा इदमेक एवाग्र आसीत्' (ऐ-१-१) 'नेहनानास्ति किञ्चन' (कठ. २-१-१०) 'अनन्ते स्वर्गे लोके ज्येये प्रतितिष्ठति' (केन-३-९) 'यो वै भूमा तत्सुखम्' (छां-७-२३) इत्येवं आज्ञानतस्तावत् आत्मसुखसाम्राज्यमेवास्ति। अपि चैवं ज्ञानतः चकास्ति। तच्चैवं नित्यमुक्तमपि अनाद्यविद्याध्यासेनान्यदपि द्वैतम[1]ध्यस्यत् आत्मनि साध्यसाधन[2]साधकभावमप्यध्यस्यति। तत्र संसृतिः तन्निवृत्तिश्चेति समासतः साध्यं तावत् द्वेधा; साधनञ्च कर्मविद्याभेदात्; कर्म च मानसेतरभेदात्; विद्या च उपासनेतरभेदात्। उपासनं च ब्रह्माब्रह्मविषयभेदात्; [3]साधकश्च रक्तविरक्तभेदात्। तत्र च रक्तस्य सर्वतः प्रवृत्त्युन्मुखस्य दृष्टादृष्टतदनिष्टाविक्रयभीत्या परित्याजितकुपूयकर्मणः ब्रह्मलोकादिसंसारभोगरागबडिशाकृष्टचित्तस्य तत्साधनानि कर्माणि, मानसकर्मविशेषाश्च विद्याः प्राणसामोपासनाख्याः पुरस्तात् व्यधायिषत। ब्रह्मोपास्तिश्च परस्ताद्विधायिष्यते। तासां चात्मविद्यासन्निधौ विधिः विद्यात्वादन्तरङ्गत्वाच्च। तासु हि वेद्यविषयासु सुखसाध्यासु कृतश्रमं अवेद्येप्यात्मनि मनः क्रमात्क्रमेत[4]।

अयं चात्र क्रमः—कर्माङ्गभूतं आप्राणं तावत् कर्मोपासीत। तं पुनः द्रागुपासितुमप्रगल्भः कर्माङ्गानि सामानि। तत्र गायत्रं, द्राक्तरां गायत्र्यामभ्यासातिरेकात्। ततः तद्देवतां परं ज्योतिः ब्रह्मात्मानं विद्यात्। तत्र चाप्रागल्भः तदुपास्तिद्वारेति।

विरक्तस्य तान्येव कर्माणि फलमनभिसन्धाय परमेश्वरार्पणबुद्ध्या चिराय जन्मान्तरेऽपि सृष्ठ्व[सुष्ठुअ]नुष्ठितानि चित्तसंस्कारद्वारा विविदिषाद्वारा वा संसारनिवृत्तेरपि साधनानि भवन्ति। साक्षात् साधनं पुनः अपरधाऽविद्याद्यनिवृत्तेः एकाकिनी तत्त्वविद्यैव। तदर्थमयमनवमोऽपि नवमोऽध्याय आरभ्यते।

तत्र च यथोक्तनित्यकर्माद्यनुष्ठाननिष्ठासमुत्पन्नविविदिषं तत एव चार्थात् संस्कृतचित्तदर्पणतया निरस्तरागादितत्त्वविद्यान्तरायं विविक्तहेयोपादेयवस्तुं विश्वतो विरक्तमुमुक्षुं मात्रयापि साध्याभावात् तत्त्वनिष्ठाविरोधाच्च यथाविधिसन्यस्तसमस्तकर्मसंक्लेशं साक्षात्साधनेन

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1. ध्यास्यत् 2. साधकाभाव 3. साधकं च 4. क्रमाक्रमेत

सम्यगात्मवेदनेन अविद्यातद्विनिवृत्तिप्रभृतिद्वैतप्रमो[त्पादक] निर्मूलनेन निर्मृष्टनिखिल-संसाराध्यारोपापवादे निरन्तरनिजप्रकाशे निज एव सुखसाम्राज्ये सपदि प्रतिष्ठापयितुकामा तमेव भगवती श्रुतिः 'विधिवदाचार्यपादमूलमुपसद्य विविदिषास्पदमात्मानं तावत् पृच्छन्तमिव कल्पयति। 'श्रुतं ह्येव मे भगवद्दृशेभ्यः तरति शोकमात्मवित्' (छा. ७-१) इत्यादि च श्रूयते ।

शिष्याचार्यभङ्ग्या च प्रतिपाद्यमानं वस्तु मन्दैरपि सुप्रतिपदं भवति। 'नैषा तर्केण मतिरापनेया" (क. १-२-९) आचार्याद्धैव विद्या विदिता साधिष्ठं प्रापत् (छा. ४-९-३) इत्येतौ च श्रुत्यर्थावेवमनुसृतौ भवतः ।

यद्यप्यहमिति विदित एवात्मा तथापि तद्विशेषं प्रति विप्रतिपत्तेः प्रश्नस्तावद्युज्यते । विवृता चैषा भाष्ये—देहमात्रं चैतन्यविशिष्टमात्मेति प्राकृता जना लोकायतिकाश्च प्रतिपन्नाः । इन्द्रियाण्येव चेतनान्यात्मेत्यपरे । मन इत्यन्ये । विज्ञानमात्रं क्षणिकमित्येके । शून्य-मित्यपरे। अस्ति देहादिव्यतिरिक्तः संसारी कर्ता भोक्तेत्यपरे। भोक्तैव केवलं न कर्तेत्येके । अस्ति तद्व्यतिरिक्तः ईश्वरः सर्वज्ञः सर्वशक्तिरिति केचित् । आत्मा स भोक्तुरित्यपरे । एवं बहवो विप्रतिपन्नाः युक्तिवाक्यतदाभाससमाश्रयाः सन्तः। तत्राविचार्य यत्किञ्चित्प्रतिपद्य-मानो निःश्रेयसात्प्रतिहन्येत अनर्थं चेयात्—इति । वाक्प्राणयोरप्येषा वक्ष्यते ।

एवं तु 'कोऽयमात्मेति वयमुपास्महे' (ऐ. ५-१) इतिवत् कोऽहमिति प्रष्टव्ये, सांपरायिकफलसाधनेषु तत्तद्विधिष्वविकृततया तत्तच्छ्रुतिस्मृतिन्यायलोकप्रसिद्ध्या च देहादेः व्यतिरेकमपि सिद्धं कृत्वा तत्प्रयोक्ताऽत्र पृच्छ्यते । बालेभ्यस्तु सोऽप्यत्रैवार्थात् कथ्यते । अपरथा तत्प्रयोक्तृत्वायोगात् ।

अत्र च यद्यपि देहादिसंहतेः प्रयोक्ताऽत्र प्रष्टव्यः । तद्व्यतिरेकश्चार्थात् कथयितव्यः ; तथापि मन आद्येव देहस्यापि तद्द्वारैवात्मत्वात् सर्वेषामात्मभूतं चेतनमिति यत्प्रसिद्धं, अस्यापि प्रयोक्तरि पृष्टे ततोऽपि व्यतिरेकेऽचार्थात् कथिते अन्यस्य चासौ किं

1. विधिष्वविकृततया

पुनर्न्यायेन पृष्ट एव, तद्व्यतिरेकश्चार्थात् कथित एव मुखत एव च कथयिष्यते अन्यदेव तद्विदितादिति ।

एवं प्रश्ने तस्मिंश्च यथाश्रुते स्थिते अयमर्थनिष्कर्षः—ज्ञापकानां कारकाणां चैषां तावत् प्रयोक्ताऽत्र पृच्छ्यते—कोऽयमेवंविध? इति । तत्रापि त्रिपाद्यां सामान्यतः । तत्रापि (?) विकायमानपूर्वकं [1]प्राणोत्थाया वाचः । तथा च "मनः पूर्वरूपं; वागुत्तररूपं मनसा अग्रे सङ्कल्पयति वाचा व्याहरति । तस्मान्मन एव पूर्वरूपं वागुत्तररूपं प्राणस्त्वेव संहिता"

आत्मा बुद्ध्या समर्थ्यार्थान् मनो युङ्क्ते विवक्षया ।

मनः कायाग्निमाहन्ति स प्रेरयति मारुतम् ॥

मारुतस्तूरसि चरन् मन्द्रं जनयति स्वरम् ॥ इति श्रुतिस्मृती । ततो ज्ञापकविशेषाणां [संग्रहः], कारकविशेषाणां पुनः प्राणेनैव संगृहीतः [तिः] । तत्र च गायत्र्यां धियां प्रयोक्ता यः उक्तः आत्मा स एव तावत् पृच्छ्यते । ततश्च उपास्यत्वेनोक्तस्य प्राणस्येत्यनन्तरसङ्गतिश्च ।

यदा तु प्रज्ञानामसु कर्मनामसु च [धीशब्दस्य] पाठात् कर्म च धीर्गृह्येत, तदा गायत्र्यामेव कारकप्रयोक्ताप्युक्त इति तत्प्रश्नोऽपि समनन्तरसङ्गतः । एवं मानसत्वाच्चोपासनानां मनसोऽत्र प्राथम्यम् । आदर्श [2]इव चात्रैव आत्मनोऽवभासनात् । ज्ञानन्त्वात्मा ज्ञापकद्वारैव सुनिरूपः । अनेनैव चाकूतेना[चाशयेना]त्र कारकभेदानामनभिधानम् । (अ)ज्ञापकेषु च मनः प्रधानं, (तदु) उपजीव्यत्वात् । व्याख्येयं अवतार्य एवं पूर्वसम्बन्धपूर्वकं वाच्यान्[3] विवक्षितांश्चार्थान्[4] व्याख्यातुं प्रक्रमामहे—

आप्यायन्तु ममाङ्गानि वाक्प्राणश्चक्षुः श्रोत्रं अथो बलमिन्द्रियाणि च सर्वाणि सर्वं ब्रह्मोपनिषदं माहं ब्रह्म निराकुर्याम् । मा मा ब्रह्म निराकरोत्, अनिराकरणमस्त्वनिराकरणं मे अस्तु; तदात्मनि निरते, य उपनिषत्सु धर्माः ते मयि सन्तु, ते मयि

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1. प्रमाणो 2. एव 3. वाच्यात् 4. अर्थात्

सन्तु । ओं शान्तिः शान्तिः शान्तिः ॥ केनेषितं पतति प्रेषितं मनः केन प्राणः प्रथमः प्रैति युक्तः । केनेषितां वाचमिमां वदन्ति चक्षुः श्रोत्रं क उ देवो युनक्ति ॥

तथाहि—भगवन् केनेषितम्? अस्यार्थः प्रेषितम्। एषु प्रश्नेषु प्रपूर्वाविषियुजी न ग्राह्यावित्यर्थः। इष गतौ इह तु प्रयुक्तौ। अत्र च व्याख्यानव्याख्येययोः पौर्वापर्यमतिलङ्घ्य पततेः परं प्रेषितपाठः। युज्यते चेयं व्याख्या; युज्यते हि क्रियायां प्रयुक्तिरिति युक्तेरप्युपदर्शनार्थः।

किञ्च येन प्रेषिताख्यं इषितं सत् मनः पततीत्यन्वबादिधीः[1]। सन्निधेरेव चान्वयाङ्गत्वान्न [2]प्रथमोल्लङ्घनशङ्कागन्धोऽपि।

दृश्यते चेदं वेदेषु तद्व्याख्यासु च सर्वत्र इषितप्रेषितयोरैकार्थ्यम्।

तथाहि-किमिच्छन्ती सरमा (ऋग्वे. १०-१०८-१) इत्यत्र "असुरैः निगूढा गा अन्वेष्टुं सरमां देवशुनीं इन्द्रेण प्रेषितामसुभिः पणयो मित्रीयन्तः प्रोचुः; सा तान्यसुम्मान्त्याभिरनिच्छन्ती प्रत्याचष्टे(ऋग्वे. अनु)इति किमिच्छन्तीसरमेत्येतत्सूक्तं कात्यायनस्तावत् संक्षेपेण व्याचक्षाण 'इन्द्रस्य दूतीरिषिता चरामि' इति दूतीसमभिव्याहारसिद्धं इषितायाः प्रेषितैकार्थ्यं इन्द्रेण प्रेषितामिति विस्पष्टमन्वाचष्ट। प्रहितामिति पाठेप्यर्थाभेदात्। तथा 'देवशुनीं इन्द्रेण प्रहितां पणिभिः असुरैः समूहे' इति "यास्त इषितः प्रेषितः इवाधीष्ट" इतिवेति च। सामान्यतः सर्वत्रैवमैकार्थ्यं तत्तद्व्याख्यासु सहस्रशो दृश्यते। तथा 'यज्ञस्य होतरिषितो यजीयान्' 'विश्वस्य हि प्रेषितो रक्षसि व्रतम्' इत्येतयोः 'इन्द्रेषिता अभ्यवर्तन्त दस्यून्' 'इन्द्रेण प्रेषिता उप' इत्येतयोश्च एतदुक्तिभङ्ग्या व्यक्तं प्रत्यभिज्ञायते। 'इषितश्च होतरसि' 'भद्रवाच्याय प्रेषितो मानुषस्सूक्तवाकाय सूक्ता ब्रूहि' (तैत्रा. ३-६-१५) इत्येतयोश्च एकत्रैव प्रैषे पाठाद्व्यक्ततरम्। सर्वत्रैवं वेदवीथीषु बहुलमुपलभ्यते 'विश्वतः पृष्ठेषु सर्वतः पृष्ठेषु' (छा. ३-१३-७) इत्यादिषु स्वयमेव व्याख्यानव्याख्येयभावश्च। न च सर्वतो विश्वत इति कस्य [चित्]

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1. धीसमिधे 2. प्रमोल्ल

सङ्कोचव्युदासार्थः सर्वशब्दः। स्वत एवासङ्कोचसिद्धेः। अनयोरित्थमैकार्थ्यमत्राप्यभ्यागतं स्वतः इन्द्रेण प्रेषितादिवत् व्याख्याव्याख्येयत्वेन निर्वहेत्।

यत्पुनः इषितं इष्टं-कस्येच्छामात्रेणैतानि प्रवर्तन्ते इति विवृतिद्वयेपि व्याख्यानं तदप्येवं प्रौढवादाभिप्रायम्। न चैवं प्रक्षालनाद्धि पङ्कस्येति न्यायापातः। अनुपन्यस्यमाने ह्यन्यस्मिन् पक्षे अयमप्यपरेणोत्प्रेक्ष्येत। अन्येन च मातृमोदकन्यायेनादीयेत। उपन्यस्यमाने पुनः उपन्यासकौशलेन अनुपपन्नतयैवावभासेत 'रूपमेवास्यैतन्महिमानं व्याचष्टे' इति न्यायात्। तथाहि—अत्र शब्दार्थयोः अयोगोऽपि विवृत्त्योरेवावभासते। तत्र शब्दस्य तावत् इषितं इष्टमिति रूपेणैव छान्दसत्वव्याख्यानात्। स्पष्टं चैतत् पदविवृतौ-इट्प्रयोगस्तु छान्दस इति। एतच्च ग्रसितस्कभितेत्यादिसूत्रे (पा. ७-२-३४) इतेः प्रकारार्थत्वेन छन्दसि इड्विधानात् 'तीषसहलुभरुषरिष' (पा. ६-२-१८) इति च तकाराद्यार्धधातुकस्य विभाषया इड्विधानेन 'यस्य विभाषा' (पा. ७-२-१५) इति निष्ठायामिण्निषेधात् 'इषेस्तकारे श्यन्प्रत्ययात् प्रतिषेध' इति वार्तिकात् इष्यतेऽनेनैतत्।

यच्च कैश्चिदुच्यते—इषेः केचिद्विकल्पमिच्छन्ति–अन्विष्टमन्वेषितमिति। अत्र चायमेव प्रयोगो मूलम्; यथा अत्रैव गुणव्यवस्थायाम्। यच्चैतत्प्रयोगे सति गुणेन भवितव्यम्, तदभावाच्छान्दसत्वाभिधानं, न तु धातोरनिट्त्वात्, उदनुबन्धस्येड्विधानात्, अन्वेषितमन्विष्टं चेति वैकल्पिकप्रयोगदर्शनादिति।

तत्र केचिद्वचनान्न तावत्स्वमतम्। प्रयोगोऽपि एषतेश्चुरादिषु इटि सिद्ध्यति। तथा च "जेषृ णेषृ एषृ हेषृ गतौ" इत्यत्र क्षीरस्वामी—"अन्वेषितश्चुरादावेषयति" इति। तदेवं छान्दस एवेट्। तथा तृतीया। सापि हि मतिबुद्धिपूजार्थेभ्यश्चेति (पा. ३-२-१८८) इच्छाद्यर्थेभ्यो धातुभ्यः वर्तमानार्थेभ्यः क्तं विधाय 'क्तस्य च वर्तमाने इति (पा. २-३-६७) षष्ठीविधानात् इच्छार्थत्वे यस्या मतमितिवत् प्राप्ता, येन मतम् इतिवत् छान्दस्येव स्यात्। तदेवं शब्दस्तावन्नातीव युज्यते। अर्थस्तु न कथञ्चिदपि।

इह हि मनसस्तावत् प्रवृत्ति(र्निवृत्ति)र्वृत्तिरूपेति कस्येच्छामात्रेण एतद्बुद्ध्यात्मना प्रवर्तत इति प्रश्नार्थः स्यात्, तथापि इच्छानिर्वृत्तिः आत्माधिष्ठितमनस्सा॰ध्यैवेति, कथं त्वया [तया] तदात्माऽधितिष्ठेत्। अनिष्टधीश्चैवं न स्यात्। इच्छामात्रशब्देन च सत्यामेवेच्छायां वाक्कर्मणोः निर्वृत्तिः प्रत्याख्यते। न चैवं नः सिद्धान्तः। स एव च शिष्यद्वारापि श्रुतिप्रतिपाद्यः। केवलो विश्वात्मा प्रवर्तको विवक्ष्यते। अथात्र प्रवर्तकधर्ममात्रनिवृत्तिः विवक्षिता न पुनरिच्छापरिशेषः, निर्गुणप्रत्यगात्मब्रह्मविज्ञानेन अमृतत्वपरत्वादनयोः खण्डयोः अखण्डानामुपनिषदाम्। बाढमेवं विवक्षितव्यं, मात्रशब्दस्तु दुरात्मा बाधने; येन हि सह अयमवधारणे प्रयुज्यते अतोऽन्यस्यैव निवृत्तिमवबोधयितुमेष बद्धव्रत इति बुद्धाः।

अथ मुख्यया वृत्त्या व्यक्तमेवमवबोधेपि लक्षणया यथोक्तोऽप्यर्थो विवक्षितः, तत्र वा इच्छाशब्देन प्रवर्तकधर्ममात्रं लक्ष्यताम्। मात्रशब्देन तु अन्यनिवृत्तिवाचिना विनिवृत्तिमात्रम्। ततश्चेच्छामात्रेणेत्यस्य इच्छा[1]वाक्कर्मभिर्विनेत्येव विवक्षितोऽर्थः। अत्रापि बद्धव्रत इत्येवावदमुत्तरम्। सत्येव हि ज्ञातुरित्थमर्थावबोधे तत्र शब्दस्य मुख्याऽमुख्या वा वृत्तिः विचार्येत। आह च—निरूढा लक्षणाः काश्चित् सामर्थ्यादभिधानवत्। [2]क्रियन्ते साम्प्रतं काश्चित् काश्चिन्नैव त्वशक्तितः॥ (श्लो. वा.) यथा शुक्लो घटः, गन्धो वा वातः इति, ते इच्छामात्रायाश्चैदंपर्यमद्यापि न निर्णीतम्। क्षेपिष्ठादेरिव प्राशस्त्यादौ, येन तदन्यथानुपपत्त्या सोपि कस्यापि कथमपि कल्प्येत।

अथेत्थं हि विशिष्टार्पीच्छा निर्गुणात्मपरैः वाक्यशेषैः प्रतिषेत्स्यते। हन्त! तर्हि तैरेव धर्मान्तरमपि प्रतिषिद्ध्यताम्। कृतमिषितशब्दस्य कथञ्चिदिष्टार्थकल्पनया, तया चेच्छामात्रयाऽत्र तत्प्रतिषेधकल्पनया। तैरेव चाशेषप्रतिषेधे प्राप्ते अस्येच्छाप्रतिप्रसव एवार्थः स्यात्; न पुनर्नियमः परिसङ्ख्या वा येन इच्छामात्रार्थता। न च 'कामः सङ्कल्पः' (बृ. १-५-३) 'इच्छाद्वेष' (भ. गी. १-३-५) इति श्रुतिस्मृतिविरोधान्न प्रतिप्रसवः, परिशेषो वा। अपि तु प्रतिषेद्धुं लोकसिद्धस्येच्छादेः (न माया) कामादि-

1. वाक्कर्मभि 2. नीयन्ते।

फ्दानुवाद एवैतत्; 'सोकामयत' 'मनसि तिष्ठन् मनोऽन्तरो यमयति' इत्यादिसिद्धाया वा मायावच्छिन्नस्येश्वरस्येच्छामात्रेण प्रवर्तकतायाः। यत एवंविधक्लिष्टकल्पनापरंपरा। अतोऽपि यथोक्ता ननु तथैव व्याख्या श्लाघ्या। कामं वा कल्प्यताम्, कः विशेषः? स्थितस्य गतिरीदृशी। तस्या अपि स्थितेः प्रतिकूलफलावाप्तिर्न युक्ता।

किञ्च अन्ते 'कोऽहम्' इति 'ब्रह्मे'ति च यथाश्रुतं विविदिषितेऽर्थे पर्यवस्यति। तथैव च आचार्येणापि विवृते एते प्रश्नोत्तरे। क ईश्वर इति आत्मेति च कथञ्चित्तेयार्थे कल्प्येयाताम्। ऋजुवक्रप्रकारयोश्च फलाभेदेपि न विकल्पः, तथा कल्पनेपि वा सोऽपि विनैवेच्छया नियच्छतीत्याचार्य एवान्तर्यामिब्राह्मणवृत्तावाह—"देवताकार्यकरण-स्येश्वरसाक्षिमात्रसान्निध्येन हि नियमेन प्रवृत्तिनिवृत्ती स्याताम्" इति।

यश्च कश्चिदास्तिकशिखामणिः—अन्तः कल्पे एवमप्याचार्यप्रामाण्यादेव, क्वचित्स्मृतेन ब्रह्मण एव वा निर्गुणप्रकरणेपि इच्छार्थेनैवायं मन्त्रो व्याख्यातो भवेदिति। तच्चैव फलाभावादनवकाशमेव। न खलु क एतानि प्रयुङ्क्ते इति यथोपपादिताद्दजोरर्थात् अन्यथा व्याख्यातुं फलं वयं पश्यामः। अतश्च तदप्यदृष्टमेव किमपि कल्पनीयं भवेदि-त्यास्तामास्तिककल्पनापरम्परा।

अपि चायमाचार्यैः तत्र तत्र शून्याद्यप्युदाहृतं, तत्रापि तदुदाहरिष्यन् तत्तच्छास्त्रेषु चैवं तत्तदाचार्यप्रामाण्यात् तत्तन्मूलादिकमेव किमपि कल्प्येतेति न किञ्चन दूष्येत तदहो जितं चिराय तत्त्वोपप्लवेन। अपि चैवमिच्छादिभिः तद्व्यतिरेकेण मनआदीनां प्रवर्तकं चेतनविशेषं जानतैव प्रष्टव्यमिति कोऽयं नियमः? येन परवश एव प्रश्नार्थो भवेत् प्रत्युत अन्ते तथोक्त आत्मा ब्रह्मैव तच्च जानन् किमिव पृच्छेत्। स्वयमेव चैवमेव विविक्त-तत्त्वेषु श्रोत्रस्य श्रोत्रमित्यादिनापि किमधिकमाचर्यमाचार्येण।

न चा(न)धिकांशकथनं, अयमंशो न्यून इत्यत्रैव प्रमाणाभावात्। प्रत्युत सचायमेवमसंहत्य व्यावृत्त्य चेत्यादिना देवाख्यः केवल इति च वक्ष्यमाणया रीत्या श्रोत्रस्य श्रोत्रमित्याद्येव। देवशब्द एव चाकाङ्क्षितमखिलमर्थं अधिगमयितुमलमिति कृतमिषितशब्देनापि कस्यचिदंशस्य कथञ्चन कथनकल्पनया। तदेवं वेदतद्व्याख्यासु

अपरथा प्रख्यानात् शब्दार्थयोश्चायोगान्नायमिषिः इच्छार्थः अपि तु पूर्वोक्तया नीत्या प्रयुक्त्यर्थ एव ।

एवञ्च को देवः स्वे स्वे विषये मन आदीनि प्रयुङ्क्ते इत्यन्तरेणानुगममक्षराणाम-वैरूप्येणैव आवश्यकार्थानामेव च सिद्धिः अक्लिष्टता च स्पष्टैव ।

यद्यप्यन्त्य इवाद्येष्वपि क एतानि प्रयुङ्क्त इत्येव पृष्टं स्यात्, तदैव "यः श्रोत्रादेः श्रोत्रादिभूतः इत्युत्तरं च शोभते । न त्वेवमिषियुज्योः प्रपूर्वार्थार्थत्वमप्यस्माभिरेवार्थव-शाच्छक्यं व्याख्यातुम्; तत्किमेवंविधोऽपि भारः देव्याः श्रुतेः शिरस्यारोप्यते? न वयमारोपयामः, अपितु असल्लोभादिवशात् लीलया स्वयमेव देवी वहति । एकस्य हि विशेषणं प्रसिद्धाप्रसिद्धैकार्थं पदद्वयं पूर्वोक्तरीत्या व्युत्पन्नानां व्याख्यानव्याख्येयभावमेवं व्यक्तं प्रत्याययति; न पुनः अपुनरुक्तार्थलाभलोभमात्रेणानुपयुक्तमकृलतं च कञ्चनार्थम् ।

ननु केनेषितं विषयं पतति प्रेषितं मन इत्येव प्राक् प्रत्याय्यते । पततेश्चात्र गत्यर्थस्य स्वतः सकर्मकत्वात् तत्सन्निधौ द्वितीयैव भायात् आत्मना च मन आदीनि तद्विषयाश्च तदुभयनिरूप्ये मननादौ प्रयुज्येरन् सर्वजडनिर्वाहकत्वात् । प्राणचेष्टायास्तु निर्विषयत्वान्न तत्र तावदिषितानुषङ्गक्लेशोऽपि । यदि आकाङ्क्षाभावेप्यवैरूप्याय कल्प्येत तदप्यायातं न दोषाय । सत्यमेवम् । किन्तु इषितमित्यत्र इतरयोश्च प्रश्नयोः श्रोत्रस्य श्रोत्रमित्यादौ च उत्तरे करणानामेव प्रयुक्तिकथनात् इषितमित्यादिना विषयं प्रेषयतीति निश्चिनुमः । न चायमत्रातीवोपयुज्यते । मननं च मनस एव क्रियेति कथं तस्यां तद्विषयश्च प्रयुज्येत । तदेवमिच्छार्थत्वं प्रौढवादमात्रम् । इषितव्याख्यानमेव तु प्रेषितमिति युक्तियुक्तमुत्पश्यामः ।

एतदेवाभिप्रेत्य भगवान् शङ्करः स्वयमेवाह—प्रेषितमिवेत्युपमार्थम्, न तु इषित-प्रेषितयोरर्थाविह सम्भवतः । न हि शिष्यानिव मनआदीनि विषयेभ्यः प्रेषयत्यात्मा नित्यविविक्तचित्स्वरूपतया तु निमित्तमात्रं प्रवृत्ताविति इच्छाप्रैषौ हित्वा निमित्तमात्रतया प्रयोजकत्वमात्रमनयोरर्थ इत्यर्थः । अस्यार्थः प्रेषितमित्याद्युक्तरीत्या प्रयुक्तिमात्रं प्रश्नेषु

विवक्षितमिति यावत् । "करणानामधिष्ठाता चेतनावान् यः स किंविशेष इत्यर्थः" इति चेच्छावर्जमुपसंहरन्नेतदेव व्यनक्ति । न चेदुपचारार्था सा स्यात् ।

पदविवृतौ च देहादिसङ्घातादनित्यात् कर्मकार्याद्विरक्तोऽतोन्यत् कूटस्थनित्यवस्तु बुभुत्समानः, पृच्छतीत्युपक्रम्य सर्वस्यैवं कार्यकरणकलापस्य यदर्थप्रयुक्तस्य प्रवृत्तिः तद्ब्रह्मेति प्रकरणार्थो विवक्षित इत्युपसंहारस्य एवमेवाञ्जस्यं स्यात् ।

अथवा कथमपि सहप्रयुक्तयोः स्वतः प्राप्तापुनरुक्तार्थसम्भवे तत्तदनाञ्जस्यसहस्रमपि न दोषोन्मेषायेत्याश्रित्य विवृत्यक्षराणि प्रवृत्तानि ।

प्रेषितमिवेत्यादेश्चायमर्थः । कस्येच्छामात्रेण प्रेषितानि पतन्तीति न प्रश्नार्थः । किन्तु कस्येच्छामात्रेणेव पतन्ति प्रेषितानीव चेति । कूटस्थता च सत्यामपीच्छायां तत्त्वत एवास्तु । यदर्थप्रयुक्तेत्यत्र च श्रोत्रस्य श्रोत्रमित्याद्येव प्रकरणं गृह्णीध्वम् । तदत्र सुधियो यथासुखं जुषध्वम् । सर्वत्रैवं विवक्षितविवेको विवेकिभिरभ्यूह्यः ।

गहनं खलु शाङ्करहृदयं श्रोतुञ्च वयन्तु हन्त बालानाम् ।
आलस्यं माभूदिति विवेचनवचोभङ्ग्यापि हन्त नेश्महे मुहुः ॥

अपि च

ब्रह्मभूयं गते पूर्वे शङ्करे कृत्स्नवेदिनि ।
पूर्वे च तादृशे हन्त चिन्तया....तया ॥

अये दूरमागताः स्मः ! कृतमनेन ; प्रकृतमनुसरामः ।

एवं केन प्रयुक्तं सत् अन्तःकरणं स्वविषयं गच्छति मन्तव्यादौ नियमेन व्याप्रियते । राज्ञाभिप्रेषितमिव केन प्रेषितमिति वा, सामान्यविशेषाभ्यां वा कथमप्यपौनरुक्त्यम् ।

द्वितीयापक्षे तु मनः तद्विषयं च परस्परं प्रति कः प्रयुङ्क्ते इत्यर्थः । इच्छार्थत्वे तु पदवाक्यविवृतिक्रमात् द्वौ द्वावर्थौ । तत्र तावत् इच्छया वाचा वा कर्मणा च कः प्रयुङ्क्ते इत्यर्थे अनर्थक एव प्रश्नः स्यात् ।

एवं प्रयोक्ता यः स देहादिसंहत इति लोकसिद्धत्वात् तत्र च वाशब्देव-शब्दयोरन्यतराध्याहारे किमिच्छाद्यैः कार्यकरणसंहतः प्रयुङ्क्ते, किं वा ततोऽन्यः स्वतन्त्रः इच्छामात्रेणेति ; कस्येच्छामात्रेण प्रेषितानि चैतानि व्याप्रियन्ते इति वा अर्थौ । अन्त्यश्च इच्छामात्रविशेषितैरविशेषितैर्वा प्रेषितैः इवशब्दसम्बन्धात् द्वेधा ; सर्वथापि मनसः प्रयोक्ताऽऽत्मा ; अर्थान्न मनः तद्वृत्तिर्वा [1]ज्ञानं, न च शून्यम् ।

'अथ सत्यमस्ति' इत्यादिश्रुतिभ्यश्च । नापि बहुभिरात्मत्वेनाप्यङ्गीकृतोऽप्यह-मित्यत्र इदमंशो मनोभेदः, 'अथातोऽहङ्कारादेशः' 'अथात आत्मादेशः' इति विभागश्रुतेश्च । केन प्रयुक्तः प्रथमः प्राणो गच्छति ? प्राणनादिना चेष्टते । प्राथम्यं पुनः प्राणस्य 'महद्यक्षं प्रथमजं वेद' (बृ. ५-४) 'आप एवेदमग्र आसुः ता आपस्सत्यम-सृजन्त' इति (बृ. ५-५) 'तपसा चीयते ब्रह्म ततोऽन्नमभिजायते। अन्नात्प्राण' (मु. १-१-८) इति च ईक्षणाख्येन तपसा उपचितात् व्याचिकीर्षितावस्थात् अव्याकृतात्प्रथमजत्वेन च । [2]गर्भे च प्रथमप्रवेशेन ज्यैष्ठ्यात्, श्रैष्ठ्यस्य च कस्मिन्नहमुत्क्रान्त उत्क्रान्तो भविष्यामि कस्मिन् वा प्रतिष्ठिते प्रतिष्ठास्यामीति स प्राणमसृजतेत्यत्र (प्र. ६-३) प्राणसंवादादिषु च दर्शनात् । तद्व्यापारपूर्वकत्वाच्च सर्वेन्द्रियव्यापाराणाम् ।

तथाहि-तावत् व्यापारवत्कारकविशेषःकरणं, तद्विशेषाश्चेन्द्रियाणि । तानि च "हन्तास्यैव रूपमसामेति, त एतस्यैव सर्वे रूपमभवन् तस्मादेत एतेनाख्यायन्ते प्राणा इति" (बृ. १-५-२१) इति श्रुत्या चलनात्मना प्राणरूपत्वात् परश्वादीनिव तेन व्यापारेण स्वे स्वे कार्ये व्याप्रियन्ते । तदेव ज्यैष्ठ्यव्यापारैरेतेषां सर्वेषां प्राणानां प्रथमोऽपि । अत एवोपास्योऽपि प्राणः स्वव्यापारेष्यस्वतन्त्र एवेत्यर्थः ।

अत एव प्राण एवात्मा सुषुप्तेष्यनुगमादित्येषापि शङ्का, 'प्राणेन रक्षन्नवरं कुलायम्' इति मृतिभ्रान्तिपरिहारार्थतयाऽनुगमनस्यान्यथासिद्धेश्च, 'प्राणो ब्रह्म' इत्यादिवाक्यानां च उपासनादिपरत्वात् अनवकाशिता । उपक्रमोपसंहारयोः इन्द्रियग्रहणान्मध्येपि प्राणवागि-न्द्रियग्रहणाशङ्का च प्रथमपदवदन्तिभ्यां समभिव्याहारात् । 'न वागच्छति'

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1. तद्वृद्धि वा 2. न च गर्भे

यद्वाचानभ्युदितमिति वाक्यशेषाभ्यां च केन प्रेषितमिदं गवादिशब्दं प्राणिनोऽर्थे प्रयुञ्जते, केन प्रकाशिता वागर्थं प्रकाशयतीत्यर्थः। अत्रचेदं शब्दः चैतन्यपरः। इदं च रथादिवदधिष्ठेयतायां उपयोक्ष्यते। अयं चेदं मन इत्येवमन्येष्वप्यूह्यः।

अत एव चैषां दीपवत् अनात्मत्वं करणत्वात् आत्मप्रयोज्यत्वाच्च। वाग्ब्रह्मवादोऽप्येवं प्रत्युक्तः[1] यच्छ्रोत्रेण न शृणोतीति च प्रतिवक्ष्यतेतराम्। कश्च देवः चक्षुः— श्रोत्रप्रधानान् ज्ञापकविशेषान् दर्शनश्रवणादिषु प्रयुङ्क्ते। [उशब्दः] पादपूरण इति राजवीथी[2]। प्राण्यङ्गत्वादेकवद्भावः तत्प्रयुक्त्या तेभ्यो वैलक्षण्यपरो देवशब्दः। इदं च वक्ष्यमाणभङ्ग्या प्रश्नाक्षेपयोरुपयोक्ष्यते।

अयं च केन देवेन इषित इत्येवमन्येष्वप्यभ्यूह्यः।

उत्तरे त्वर्थे[3] दिवेः[4]द्युत्यर्थत्वेन स्वप्रकाशत्वपरत्वे परस्य देवस्य कीर्तनप्रतिपत्तिभ्यां मङ्गलं चात्रार्थादापरिसमाप्तेराचरितं भवति; येन निष्प्रत्यूहमशेषाभीष्टसिद्धिः। कर्तृगामिन्यपि फले केवलदेवप्रतिपादनार्थं तदविवक्षया 'युङ्क्ते' इति नोक्तम्, प्रश्ने चात्मनः कर्तृत्वादिप्रतिपादनानुपयोगात्। तदत्र नियन्तारमन्तरेण नियमायोगात् नियतप्रवृत्तेः लिङ्गात् रथादीनामिव मनआदीनामपि अचेतनानामधिष्ठाता यः स कः देवाख्यः चैतन्यवान्। यः सामान्येनाधिगतः स किंविशेषः यद्वेदनादमृता भवन्तीति प्रश्नार्थः। अयं चामृतत्वोपयुक्तो विशेषोदेवशब्देनैव दर्शितः।

यद्यप्येतेष्वन्यतमेनापि प्रश्नेनैषोऽर्थः सिद्ध्यति, चक्षुः श्रोत्रमितिवद्वा[5] क एतानि प्रयुङ्क्ते इत्येकेनैव; तथापि एकैकेनापि पर्याप्तिप्रकटनार्थं पृथक् पृथक् प्रश्नाः। एभ्यश्चात्मनः विनाप्युपलक्षणक्लेशेन वैलक्षण्यार्थं 'वदति'इतिवत्। प्रवृत्तिलिङ्गबाहुल्येन बोधसौकर्यार्थञ्च। संहतत्वाच्च परार्थत्वम्। ये हि यैः संहताः तैरसंहतस्य तद्विलक्षणस्य चेतनस्य परस्य शेषा दृश्यन्ते यथा गृहाः॥

पृच्छतश्चायमाशयः स किं सारथिरिव हयान् व्यापारविशेषविशिष्टो देहादिसंहतश्चैतानि नियच्छति किं वा केवलः? तत्र संहतिव्यापारयोरनवस्थाद्यापातात् अन्ततोऽपि

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1. क्तं 2. वीथि 3. त्वय 4. दिवेद्यु 5. द्वाक् एतानि

नियन्ता देवाख्यः केवलो वक्तव्यः । तद्वेदनादेव च कैवल्यसिद्धिः । एवमविद्ययैव सर्वनिर्वाहेऽप्यभ्यूह्यम् । तथा च प्रथमतो विकल्पनाक्लेशमात्रमवशिष्यते । कथं च केवलो नियच्छेत्, इच्छादिभिः, अपरेषान्तु नियन्तृत्वदर्शनात् तस्य च संहतस्यैव, अपरथामुक्तोऽपि नियच्छेत् ।

न च तेषां स्वस्य 'मन्वे प्राणिमि'इत्याद्यैक्याध्यासात् तद्व्यापारैरेव तान्यधितिष्ठन्नियच्छेत्, न तु स्वव्यापारैः । संहतिः पुनरनुपयुक्तैव । न च तैः संहतः तानि नियन्तुमर्हति नहि दण्डी दण्डं नियच्छन् दृश्यते किन्तु गामेवेति वाच्यम् । अधिष्ठानोत्तरकालभावित्वात्, प्राक् तद्व्यापाराणामप्यसिद्धेः, अन्योन्याश्रयापत्तेश्च । अधिष्ठानाद्यभाव एव चैवं भङ्ग्यन्तरेण दर्शितो भवेत् । एतच्च तेषामित्यादिवैलक्षण्यात् एवशब्दगर्भ एव कामं निवेश्यताम्? तदेवं सर्वथापि न कथञ्चित् अविद्यामात्मा प्रयुञ्जीत तथाऽसङ्गत्वादद्वितीयत्वाच्च । अविद्यायाश्चाप्रकाशस्य स्वप्रकाशेऽसम्भवादिति दिक् ।

एवञ्च येन येन द्वारेणायमात्मा ज्ञायेत तस्य तस्यासम्भवेनास्य शास्त्रस्य आत्मयाथात्म्याख्यो विषयः, तदेव च ज्ञातस्सन् प्रयोजनम् । तदर्थी चाधिकारी तैश्च सम्बन्धो दुर्लभो, दूरे मङ्गलाचरणमित्यनारम्भोऽप्यनायासमायासीत्? अत्र चानन्यलभ्यो विषयः, अनेन शक्यप्रतिपादनत्वं सम्बन्ध, इति तयोर्विभागमाहुः ।

वस्तुतस्तु सम्बन्धोऽपि विषय एवान्तर्भवति, अनन्यत्र भावो विषयार्थ इति ऐकान्तिकाः । स चान्यत्राभावे सति अत्र भावः ।

श्रोत्रस्य श्रोत्रं मनसो मनो यद्वाचोह वाचं स उ प्राणस्य प्राणश्चक्षुषश्चक्षुरतिमुच्य धीराः प्रेत्यास्माल्लोकादमृता भवन्ति ।

अथात्र प्रश्नेषु श्रोत्रमेव तावदनन्तरोक्तमाश्रित्योत्तरमाह—श्रुत्वा मत्वा वक्ति; वाक् च प्राणनिर्वर्त्या । प्राणस्य च 'जीवन् भद्राणि पश्यति' इति (नि)दर्शनं प्रधानंप्रयोजनं इति क्रम(विव्युत्क)ममाश्रित्य । अयं प्रश्नक्रमव्यतिक्रमो मनआदिष्वपि मन्तव्यः । (न चेदमविवक्षितं स्यात् ।) चक्षुषि तु उत्तरार्थश्च । तदेव हि समनन्तरोक्तमाश्रित्य

न तत्र चक्षुर्गच्छतीत्युक्तिः सुसङ्गता स्यात् । श्रोत्रस्य श्रोत्रं तदेव श्रोत्रं युनक्ति नर्तक इव दारुयन्त्रीयं, अय इवायस्कान्तः, आत्मा सन्निधिसत्तामात्रेण । एवं चक्षुषश्चक्षुः मनसो मनो यत् स देवो मनो युनक्ति । वाचो वाक् ह देवः 'वाचं, व्यत्ययो बहुलमिति सुप्रत्ययः । सुपां च सुपो भवन्तीति वक्तव्यमिति । श्रुतिस्मृतिन्यायविद्वदनुभव-प्रसिद्धो हः । अयञ्च श्रोत्रस्य श्रोत्रं हेत्येवमन्येष्वप्यूह्यः ; न चेत्पादपूरणः स्यात् । यो वाचो वाक्, स च प्राणस्य प्राणस्सन् देवः प्राणं युनक्ति ; सर्वत्रैवं प्रयोक्त्रैक्यं तच्छब्दतात्पर्यार्थः । एवञ्चावधारणार्थ इति युक्ततरम् । यथा निरुक्ते "मृषे मे वदन्ति सत्यमु ते वदन्ति" इति (नि. १-५) न तु 'तन्माता दुह्वि वठिरेह्वि मातर'मितिवत्(?) समुच्चयार्थः । तत्र च शृणोत्यनेन, मिनुते अनेन, वक्तिज्ञापयत्यर्थं, प्राणित्यनेन चष्टे पश्यत्यनेन इत्यवश्यं[1] तावत् श्रोत्रादीन्युच्यन्ते ।

एतेषां च न स्वतो यथास्वं ज्ञापकत्वं कारकत्वञ्च ।

न च सत्ताप्रकाशौ, अपि त्वात्माधिष्ठितानामेव आत्मसत्ताप्रकाशाभ्यामेव च, इत्यात्मा श्रोत्रादेश्च श्रोत्राद्युच्यते । सर्वान्तरत्वाच्च । अधिष्ठानञ्चास्याद्वितीयस्यापि अनाद्यनिर्वचनीयाविद्यासहायस्य देहेन्द्रियादिषु अहमादिमानमात्रं[2], वाचि तु चेतनेनोच्चार्य-प्रकाशिता सा अर्थं प्रकाशयतीति प्रकाशमात्रं न तु सारथिवदिति । स किं सारथिरिवे-त्याद्यपि प्रत्युक्तम् । तत्र सूक्ष्मात्मना सुषुप्तादि प्राणेष्वस्त्येव ।

आह च

देहादावात्मबुद्धिर्नो न कदाचिद्विधीयते ।
जाग्रत्स्वप्नसुषुप्तेषु शुक्तिकारजनादिवत् ॥

अधिष्ठानाद्यभाव एव चैवं वस्तुतोऽस्तु प्रत्युत भावे भवेत् सद्वितीयतया विषयाद्यसिद्धिः । अविद्याधिष्ठानं पुनः केवलस्यैव न मां[अहं जानामि] इति विशेषानुभवसिद्धमित्येषा दिक् । ....चिदनुभवानुविद्धतयैव वाश्यावभासकत्वं अग्न्यनुविद्धतयेव अयस इत्यपि ज्ञापकस्य श्रोत्रादेः श्रोत्राद्यात्मा । 'प्रतिबोधविदितं' इति चैतदेव वक्ष्यते ।

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1. पश्यं 2. मानमात्रं अभिमानमात्रम्

'प्राणस्य प्राण' इत्यनेनैव अन्यस्मात् सर्वस्मात् प्रेयस्त्वेन सुखसाम्राज्यात्मकता चात्मनो दर्शिता। स चायमेवमसंहत्य अव्यावृत्त्य च श्रोत्राद्यशेषदृश्यानां स्वप्नमायावदधिष्ठाता। सत्ताप्रकाशप्रदत्वेन चाद्वितीयः। तत एव जन्मादिना केनचिदपि धर्मेणानागन्धितः, प्रतिबोधविदितः सुखाम्बुधिर्देवो ब्रह्मैव यद्वेदनादमृतत्वम्।

प्राणस्य प्राणमुत चक्षुषश्चक्षुरुत श्रोत्रस्य श्रोत्रं मनसो ये मनो विदुः। ते निचिक्युर्ब्रह्म पुराणमग्र्यम्। (बृ. ४-४-१८) काठके च 'सोऽध्वनः पारमाप्नोति तद्विष्णोः परमं पदम् (का. १-३-९) इति दर्शितं संसाराध्वनः पारं विष्णोः परमं पदम्। "इन्द्रियेभ्यः परा ह्यर्था" इत्यादिना इन्द्रियादिभ्यः परः पुरुषाख्यः प्रत्यगात्मैवेति दर्शयित्वा पुरुषान्न परं किञ्चित्सा काष्ठा सा परा गतिः। (का. १-३-११) इत्युद्घोषितम्। एवं यथोक्तदेवे धीरा धीमन्तः ब्रह्मविद इत्येतत्। न चेत् "विचित्य धीरा" इत्यनेन निगमेनैकरूप्याय विचित्येत्यध्याहार्थं स्यात्। विवृत्योस्तु आध्याहारो[रेण] वाक्यार्थः—श्रोत्रादीनि। आत्माध्यासहान्याऽतिक्रम्य तेभ्य एव बन्धनेभ्यो मुक्ता भूत्वा जीवन्मुक्तास्सन्तः इत्येतत्। अत्र चान्तर्भावितक्रियात्वात् अतेः मुचिक्रियायोगेन गतित्वात् समासे प्रणम्येतिवत् क्त्वो ल्यप्। दृश्यते चातिमुच्योः यथोक्तार्थता। 'सा यदा मृत्युमत्यमुच्यत सोऽग्निरभवत् सोऽयमग्निः परेण मृत्युमतिक्रान्तो दीप्यते' (बृ. १-३-१२) इत्यादौ। संसारान्मोक्षणं कृत्वेति च वाक्यविवृतिः। अविद्यामयात् कार्यकरणसङ्घातात् प्रेत्य मृतिहीना भवन्ति। अमृताः, मृता इति वर्तमाने क्ते तत्पुरुषे तुल्यार्थेत्यव्ययपूर्वपदप्रकृतिस्वरेण निपाता आद्युदात्ता इति आद्युदात्तत्वे प्राप्ते 'परादिश्छन्दसि बहुलमिति (पा. ६-२-१९९) क्लेशेन उत्तरपदाद्यु-दात्तत्वं स्यात्। बहुव्रीहौ तु नञोऽजरममरमित्यत्रेव अमृता इत्यक्लेशेनैव। 'अपाम सोमम-मृता अभूम'इत्यादौ च एतदेव दृश्यते। सर्वथापि सकृन्मृत्वा पुनर्न म्रियन्ते देहान्तर-हेत्वपोहादित्यर्थः। निज एव सुखसाम्राज्ये प्रतितिष्ठन्तीति यावत्।

एवञ्च "आत्मा स भोक्तुरित्यपरे" (ब्र. सू. भा. १-१-१) इत्यतः अपराः तार्किकाः कल्पनाः परास्ताः। 'तद्यो यो देवानां प्रत्यबुद्ध्यत स एव तदभवत् तथर्षीणां तथा

मनुष्याणां तदिदमप्येतर्हि य एवं वेदाहं ब्रह्मास्मीति स इदं सर्वं भवति (बृ. १-४-१०) इत्येतत् बहुवचनेन सूचयति ।

न तत्र चक्षुर्गच्छति न वाग्गच्छति नो मनः न विद्मो न विजानीमो यथैतदनुशिष्यात् । अन्यदेव तद्विदितादथो अविदितादधि ।

एवमाचार्येण अधिकारिस्थफलपर्यन्तमनुशिष्टतत्वे अनुशासने, अनुपपत्तिं शिष्या इव भूत्वा श्रुतिरुद्भावयन्ती तत्र तदर्थग्रहणे च एवं विषमे सुतरां यतितव्यमित्यभिप्रेत्य तानेवोपनिषच्छास्त्रानुबद्धान् विषयाक्षेपद्वारा आक्षिपति—चक्षुषश्चक्षुषि देवे चक्षुर्नगच्छति । विषयसप्तमी "अनृतं वै वाचा वदति अनृतं मनसा ध्यायति चक्षुर्वै सत्यम्-अद्रागित्याह-अदर्शमिति तत्सत्यम्" (तै. ब्रा.१-१) इति प्रसिद्धं चक्षुषः प्राथम्यम् ।

एवं तत्र श्रोत्रस्य श्रोत्रे देवे श्रोत्रं [न] गच्छतीत्याद्यप्यूह्यम् । एवमपि वाचोऽसौ गोचरः स्यात् [1]वाग्द्वारा च मनसः, तयोः सर्वार्थव्यापित्वात् । "तन्त्वौपनिषदं पुरुषं पृच्छामि" "मनसैवानुद्रष्टव्यम्" इत्यादिना च असकृदाघोषणात, इत्याद्यधिकाशङ्कायामाह—न तत्र वाचो वाचि देवे वाग्गच्छति, नाग्रे च तत्र मनसो मनसि मनो गच्छति ।

एवमखिलप्रकाशानुग्राहकत्वेन तदप्रकाश्यत्वात्, तं प्रकाशं सामान्यतो विशेषतश्च न जानीमः येन श्रोत्रस्य श्रोत्रमित्याद्याचार्यः शिष्यं अनुशिष्यात् । वन्धुच्छान्दसः(?) । स च व्यत्ययो बहुलमिति बाहुलकात् सम्भावने लिङ् अनुशासितुमलमिति सम्भाव्यत इत्यर्थः । पश्चादर्थोऽनुः । उपदेश्यं च (न) केनचित्प्रमाणेन कथञ्चित् अधिगम्य पश्चादेवोपदेष्टुमलम् । तच्चेहाशक्यं सर्वाविषयत्वादित्यर्थः ।

अविषये ब्रह्मणि अनुशासनादिव्यवहारो न कस्यापि स्यादित्येतदाक्षेपस्याप्यस्य आदिशब्दार्थत्वेपि अनुशासनादिप्रतिबन्धेव दुर्वारा । अत्रापि आचार्यायमाणा श्रुतिरेवोत्तरमाह—श्रोत्रस्य श्रोत्रमित्यादि चक्षुषश्चक्षुरित्येतदन्तम् ।

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1. वाग्व्द्वार

यदुक्तं तत् तत्त्वादेव चक्षुरादिना केनचित् प्रकाशमानादन्यत्। एवन्तु अनुशासननिर्वाहार्थं केनचिद्विदितमेवेति कल्पनीयम्। वर्तमानेपि क्ते अत्र कर्ममात्रं विवक्षितम्। एवं तर्हि अविदितमेवेत्यायातं; नैव प्रकाशेतेत्येतत्; यद्धि प्रकाशेत तच्चक्षुरादिनैव, अतश्चात्मनः सत्ताप्रकाशाभावात् ताभ्यामेव तावत्तेषां आत्मप्रकाशानुविद्धतयैव प्रकाशकत्वमित्याद्युक्तमयुक्तं स्यादित्यत आह—अप्रकाशमानादप्यन्यदेव। सर्वदा प्रकाशत इत्येतत् स्वयमेव प्रकाशते, न तु स्वेनान्येन वेति यावत्। स्वेन हि स्वस्य प्रकाशेऽन्यवत् अस्वता स्यात्। अन्येन चेत् तत् त्रेधा—विषयं, चक्षुरादि, चेतनान्तरं वेति। सर्वथाप्यसम्भवः। आत्मप्रकाशायत्तो हि जडत्वादाद्ययोः प्रकाशः, न तु तदायत्तः आत्मनः। न चान्त्यः, नह्यन्योऽतोऽस्ति विज्ञाता, भावेपि वा न तेनान्यः प्रकाशेत समत्वात् दीपवत्। येन च प्रकाशेन आत्मा प्रकाशेत स एवान्ततः आत्मा स्यात्, प्रकाश्यस्यानात्मत्वात्। 'आत्मनैवायं ज्योतिषास्ते' (बृ. ४-३-६) 'स वेत्ति वेद्यं न च तस्यास्ति वेत्ता' (श्वे. ३-१९) इति च श्रूयते। अधिरनर्थकः। [ए]कस्मिन् प्रयोगे अधिः पञ्चम्या सम्भूयैवार्थं ब्रूयात्। तथा 'कुतोऽध्यागच्छति'। 'तपसोऽध्यजायत' इत्यत्र अधि [अधिर्यथे] [1]त्यर्थः? न चेत् पादपूरणः स्यात्। तथोपरिभावे ऐश्वर्ये वापि कथञ्चिच्छक्यो नेतुम्। विदिताविदिताख्यस्य व्याकृताव्याकृतस्य विश्वस्योपरि व ईश्वरः। तद्यतः अतस्ताभ्यामन्यदेवेति।

एवं स्वप्रकाशमपि अरण्यचन्द्रिकावत् अविदितमेव तदस्माकम्। अतश्च नोपदेष्टुंशक्यं, अशिष्येण च ग्रहीतुं इति अत्र[2] वेदनोपायत्वेन श्रवणाद्याह—

इति शुश्रुम धीराणां येनस्तद्विचचक्षिरे।

एवं श्रुत्याचार्याभ्यामश्रौष्म यथाधिकारं, सकृदसकृद्वा श्रुत्वा बभूमेति। एतत् "छन्दसि लिट्" इति (पा. ३-२-५५) भूतमात्रे लिट्।

एवमाद्याकाराया वृत्तेरपि वेदितृ इति यावत्। एवमागमं आचार्यं आत्मानुभवं च प्रमाणमुक्त्वा तस्याप्यनुभवस्य 'आचार्याद्धैव' (छा. ४-९-३) इत्यनाद्याचार्यपरंपरायत्त-

1. अधियातु 2. अन्यत्र वेदनो

त्वमाह—पूर्वाचार्यसम्बन्धितयाऽश्रौष्म । 'आख्यातोपयोगे' इत्यपादानस्यापि शेषत्व-विवक्षायां षष्ठी । न चेत् व्यत्ययेन स्यात् सुपां च सुप इति वा । येऽस्मभ्यं श्रोत्रादेः श्रोत्रादि व्याख्यन् । अनेन तेषामपि स्वातन्त्र्यं व्युदस्यते । [आचार्या अ]प्यागमव्याख्यानेनैव यथाधिकारिप्रतिपत्ति तत्त्वं प्रत्यपीपदन्; न तु तार्किका इव स्वमतिप्रभवेण तर्केणेति यावत् । यावदागमेनैव अनन्यायत्तं विज्ञानं जन्यते तावच्छ्रवणमनने कुर्यादित्यर्धर्चार्थः ।

अत्र च मुख्योऽधिकारी वाक्यश्रवणेपि[1] कश्चिदाप्नुयात् इति श्रवणेनैव चरितार्थः स्यात् । यस्य पुनः त्वं ब्रह्मेति श्रुतेपि असम्भावनाविपरीतभावने स्यातां स तद्व्युदासार्थं श्रुतेः शक्तितात्पर्यावधारिणीं तत्तत्पूर्वपक्षप्रतिक्षेपणीं च तासां युक्तिमनुसन्दध्यादिति विभागः । सर्वेषामप्यत्रैकमत्येन अत्यर्थदार्ढ्यार्थं बहुवचनानि ।

यद्वाचानभ्युदितं येन वागभ्युद्यते । तदेव ब्रह्म त्वं विद्धि नेदं यदिदमुपासते ।
यन्मनसा न मनुते येनाहुर्मनो मतम् । तदेव ब्रह्म त्वं विद्धि नेदं यदिदमुपासते ।
यच्चक्षुषा न पश्यति येन चक्षूंषि पश्यति । तदेव ब्रह्म त्वं विद्धि नेदं यदिदमुपासते ।
यच्छ्रोत्रेण न शृणोति येन श्रोत्रमिदं श्रुतम् । तदेव ब्रह्म त्वं विद्धि नेदं यदिदमुपासते ।
यत्प्राणेन न प्राणिति येन प्राणः प्रणीयते । तदेव ब्रह्म त्वं विद्धि नेदं यदिदमुपासते ।

एवं सामान्योक्तं विदिताविदितान्यत्वं विशेषतः श्रुत्यर्थाभ्यां चतुर्भिर्मन्त्रैः प्रपञ्चयति । श्रोत्रादेः श्रोत्रादित्वं च पञ्चभिः ब्रह्मत्वाद्यप्येभिः प्रकटयति । यद्यपि विशेषोऽपि तत्त्वादेवेत्यादिना उक्त एव, तथापि असौ न व्यक्तः श्रुत्यक्षरैः । यद्वाचाऽप्रकाशितं, वेदवाचाप्यवेद्यमिति यावत् । अत्र हेतुः—प्रस्तुत 'केनेषितां वाचं' ,वाचो ह वाचं' इत्युक्तेन अत एवाविदितादप्यन्येन येन वाक् प्रकाश्यते, प्रकाशिता सा अर्थं प्रकाशयतीति यावत् । वाक् च वाचकः शब्दः स च—

यावन्तो यादृशा ये च यदर्थप्रतिपादने ।
वर्णाः प्रज्ञातसामर्थ्याः ते तथैवावबोधकाः ॥

1. शाचकवदा

वर्णा: एव । अत्र च वक्त्रैक्यं विशिष्टः क्रमः एकस्मृत्युपारोहश्च, यादृशार्थः । 'शब्दादर्थं प्रतिपद्यामहे' इत्येकत्वं चैवमेकार्थावबोधनोपाधिनैव भविष्यति "अकारो वै सर्वा वाक् सैषा स्पर्शोष्मभिः व्यज्यमाना बह्वी नानारूपा भवति" इति श्रुतेर्वा वर्णव्यङ्ग्यैव वाक् । 'सूर्य आत्मा जगतस्तस्थुषश्च' इतिवत् 'अक्षराणामकारोऽस्मि' इत्युक्तेन उपाधिना निरूप्यमाणा सूक्ष्मा सर्वत्रैकरूपा च वाक् तत्तद्वर्णैः वृत्तिभिरिव नित्यापि विपुला नानारूपा च भवतीत्यर्थः ।

नन्वेवं वाक् सच्चित्सुखवद्ब्रह्मैव भवेत् 'वागेव विश्वा भुवनानि जज्ञे' 'वाग्वेदा बुभुजे' 'वागुवाच' इति 'वाचीमा विश्वा भुवनान्यर्पिता' इति तत्तद्ब्रह्मधर्मश्रुतिभ्यश्च । तथा च (सते च) सर्वेषामनुविद्धतयैवानुभवात् ।

आह च

"न सोऽस्ति प्रत्ययो लोके यश्शब्दानुगमादृते ।
अनुविद्धमिव ज्ञानं सर्वं शब्देन वर्तते ॥

वाग्रूपता चेदुत्क्रामेत् अवबोधस्य शाश्वती ।
न प्रकाशः प्रकाशेत साहि प्रत्यवमर्शिनी ॥"

तत्किमित्थमस्थान एव सन्त्रस्यते भवता ? यद्वाचेत्याद्युक्तिभङ्ग्यैव वाग्ब्रह्मणोर्भेदासहया तदाशङ्काया अप्यनवकाशात् । अनुविद्धत्वं चैवमध्यस्ततयैव वाचोऽर्थेनेव ज्ञानस्य भविष्यति ।

न च सच्चिदानन्दानामिव वाचश्चेदमनिदंरूपता; इदमंशस्यैवात्र ब्रह्मणो भेदेनाभिधानम् । यदि हि 'सत्यं ज्ञानमनन्तं ब्रह्म' 'आनन्दो ब्रह्म' इत्यादिवत् 'वाग्ब्रह्म' इत्यपि ब्रह्मस्वरूपपरं वचनं क्वचिदपि दृश्येत तदैव एवंविधं कल्पनाशतमपि कल्प्येत प्रत्युत केनेषितां वाचमित्यादिना 'यच्छ्रोत्रेण न शृणोति' इत्यन्तेन वाक्यपञ्चकेन वा व्यतिरेकमेव ब्रह्मणः प्रमिमीमहे ।

यच्च 'या वाक् पुरुषे सा घोषेषु प्रतिष्ठिता कश्चि (स्वित्)त्तां वेद ब्राह्मणः' 'सा वाग्यया स्वप्ने भाषते' इति वाङ्निर्णीता । तच्च 'शान्तायां वाचि किंज्योतिरेवायं पुरुष

इति आत्मैवास्य: ज्योति' इत्यनेनैकार्थ्यात् वाचो ह वाचमित्येतया न विशिष्यते । तदेवं स्फोटाख्येयं वागपि अर्थ इव चिद्विवर्त एवेति तत्त्वविदः । स्फोटसमर्थनकदर्थनयो: पुनः तर्काप्रतिष्ठानादन्ततः श्रुतेरेव श्रद्धास्पदत्वात् आचार्येणाप्यत्र न पराक्रान्तमित्यास्तां तद्विस्तरः ।

सर्वथा वाचोऽपि यत्प्रकाशकमेव तत्त्वं सत्यज्ञानानन्तानन्दात्मकं विद्धि । वेदनमात्रमेव तस्यामृतत्वसाधनं ; नातः परमुपासनं अन्यद्वाऽनुष्ठेयमस्तीत्यर्थः त्वमितिपदार्थपरिशोधनादिदृष्टादृष्टतत्तदधिकारिविशेषणभाक् न तूपास्यं ब्रह्म प्रसिद्धं उपासकश्चाहम् । बृहदारण्यके च 'वाग्वै ब्रह्म" इत्यादिना पञ्चानामप्येतेषामुपास्यत्वमुक्तम् । तत्कथं मां ब्रह्म विद्यां? अ[न्त?] रुपासीयैवेत्यत आह—तदेव ब्रह्म विद्धि न त्विदम् । किं पुनरिदं नाम? यदिदं ते दृश्यत्वेनोपासते । बहुवचनेन सर्वसङ्ग्रहात् सनकादीनामप्युपास्याकारो न ब्रह्म अपि तु तत्सा(ङ्ख्यैवे)क्ष्येवेत्यर्थः ।

एवमुपास्योपासकभावव्युदासेनैव विद्यात् । एवं च स्वराज्येऽभिषिच्यते एवमेवोत्तरेपि मन्त्रव्याख्यानयो:, यन्मनसा न कश्चिदपि विषयीकरोति, यस्य मनसो मतं मन आहुः । अयं चाहुःशब्दोऽन्येष्वप्यभ्यूह्यः । तथा च मनसः सङ्कल्पाद्या ब्रह्मविद्यान्ता वृत्तयः । तच्च वागादयश्च स्वप्रकाशचैतन्येनैव प्रकाश्यन्ते इति सर्वेप्यागमा आचार्याश्चैकमत्येनाहुरित्यर्थः । तदेवं 'न वाग्गच्छति नो मन' इत्युक्तक्रमेण सामान्यकरणागम्यत्वात् युक्ता चक्षुः श्रोत्रादिविशेषकरणागम्यतेत्याह—यच्चक्षुषा न पश्यति । अत एव तद्विग्रहेषु उपासकानां ब्रह्मत्वाभिमानोऽपि प्रत्युक्तः येनैकेन चक्षुषश्चक्षुषा स्वानि चक्षूंषि सवृत्तिकानि पश्यति सर्वो लोकः । एवं श्रोत्रस्य श्रोत्रमित्याद्यपि सर्वस्य श्रोत्रस्य एकं श्रोत्रमित्येवं व्याख्येयम् । यच्छ्रोत्रेण न शृणोति, येन श्रोत्रस्य श्रोत्रेण श्रोत्रमिदन्त्वात प्रकाशितम् । अयं चेदं शब्दः इयं वागित्येवमन्येष्वप्यभ्यूह्यः । एवं ज्ञानशक्तीनां प्रवृत्तयः सर्वाः स्वप्रकाशचैतन्यसन्निधिसत्तामात्रायत्ता इत्युक्तम् अथेदानीं क्रियाशक्तीनामपि तथैवेत्याह—यत्प्राणेन न प्राणिति, येन प्राणस्य प्राणेन प्राणः प्रणयनादिषु व्यापार्यते । एवं च प्राणितेः प्राणयतेर्वा प्राणः ।

यदि मन्यसे सुवेदेति दभ्रमेवापि नूनं त्वं वेत्थ ब्रह्मणो रूपं यदस्य त्वं यदस्य देवेष्वथ नु मीमांस्यमेव ते मन्ये विदितम् ।

तदित्थमुपदिष्ट एवात्मत्वे स्थूणानिखननन्यायेन सुदृढीचिकीर्षुः शिष्यबुद्धिमाचार्यश्चालयति—किं सुवेत्थ यथोक्तं ब्रह्म, अथाद्यापि मीमांस्यमेव नु ते। तत्र यदि तावत् सुष्ठु वेद्मीति मन्यसे, तदाऽल्पमेवावेः। नूनं तद्ब्रह्मणो रूपं वेत्थ; न पुनः 'अन्यदेव तद्विदितात्' इत्यादिभिः भणितं भूमानमेव तात्त्विकं रूपम्। त्वमिति स्वतोऽल्पवेदी वेत्थैव च त्वं, न तु सुवेत्थ; दहरूपवेदनादेव।

कथं पुनः त्वदुक्तं विदन् दह्रमेवापि विद्यां कथं वा न सुविद्यां? तत्रापि वेद्यरूपारोपात् इत्याह—वेद्यस्य ब्रह्मणो यद्रूपमेव वेत्थ वेद्यतामप्यस्यारोपयसीत्यर्थः। यद्धि सुविदितं भवति तद्वेद्यतयैव, त्वादृशां लोके तथा दर्शनात्। यच्च वेद्यं तदल्पं मर्त्यं च।

यदुक्तं 'यत्र नान्यत्पश्यति नान्यच्छृणोति नान्यद्विजानाति स भूमा। अथ यत्रान्यत्पश्यत्यन्यच्छृणोत्यन्यद्विजानाति तदल्पं, अथ यदल्पं तन्मर्त्यं, यो वै भूमा तदमृतम्' इति। तत्र च वेद्यरूपस्य सर्वतोऽनवच्छिन्नत्वात्; भूम्नोऽल्पत्वं नामावच्छेदः। यत्राविद्यावस्थायां अन्योऽन्यत् अन्येन अन्यत्रान्यार्थः पश्यति तदल्पमित्येवं हि देशतः कालतो वस्तुतश्च वेद्यत्वमवच्छिद्यते। भूमा तु तद्विपरीतः। मर्त्यत्वं च एवं विद्याबाध्यत्वम्।

ननु 'ततो हैव विदांचकार ब्रह्मेति' इत्यादिना वेद्यतयैवेन्द्रादयो ब्रह्म वेदिष्यन्ति, तत्कथं वेद्यरूपवेदनाद्दह्रत्वं इत्यत आह—यच्च वेद्यस्य ब्रह्मणो रूपं देवेषु मध्ये कश्चिद्वेद तच्च दह्रमेवापि नूनं वेद। तदेवं सुविदितपक्षं प्रतिक्षिप्य पक्षान्तरमुपक्षिप्य प्रतिक्षिप्यते अथाद्यापि विचार्यमेव नु ते मन्ये। तर्हि विदितं अविदितं चार्थात् नप्रश्लेषेण वा उभयमपि कामं विवक्ष्यतां—यथा श्वेतो धावति [इति] यद्ध्यविदितं सामान्यतो विदितं, मीमांसायाश्च विषयता [तया] यच्च मीमांसितव्यं ततस्सुविदितं भवति, तदेव मीमांसन्ते। अतश्चान्यदेवेत्यादि न स्यात्। दह्रमेवेत्यादि यद्यपि वेदितृत्वात्[1], विनापि वेदान्तमीमांसां

1. वेद्यत्वात्

सिद्ध्यतीति सिद्धान्तः, तथापि प्रायशः शिष्यस्य दृष्टमात्रावष्टम्भित्वसंभवं 'नूनं' इति 'मन्ये' 'ते' इत्युक्तम् ।

नाहं मन्ये सुवेदेति नो न वेदेति वेद च । यो नस्तद्वेद तद्वेद नो न वेदेति वेद च ।

अथ शिष्यः प्रत्याह—नैव मन्ये सुवेदेति, दूरे दहता । एवं तर्हि मीमांस्यत्वेन अविदितत्वाद्या दोषाः स्युः इत्यत्राह—न च न वेद्मीति, वेद्मि च यथोक्तं ब्रह्म, सर्वदा वेद्मीत्येतत् स्वप्रकाशोऽहमिति यावत् । विदितत्वाविदितत्वे च स्वतः परतो वा स्याताम् । तत्र स्वप्रकाशे स्वतःस्वविदितत्वं प्रकाशमानत्वं, परतश्चाविदितत्व-मिष्टमेवापाद्यते । परतस्तु विदितत्वं, स्वतश्चाविदितत्वं नैव प्राप्नोति । यद्येवं नैव वेत्थ, कस्तस्य परोपि वेद येनामृतः स्यात् । ततश्च स्वप्रकाशमपि स्वप्रमाणत इव विद्यातोऽपि विदितमेव भवेत् । स्वतश्चाविदितम् । अत एव यद्यप्येवं तथापि स्वप्रकाशतयैव अविषयतयैव च विदन् वेद नान्यथा । स चास्मत्सम्प्रदायविदेवेत्याह—अस्माकं यथोक्त-सम्प्रदायविदां मध्ये नाहंमन्ये सुवेदेति नो न वेदेति वेद चेति यो यथोक्तं ब्रह्म आत्मत्वेन वेद [स वेद] संवेदनन्तु वेद्यरूपवत् । एतच्च आचार्यस्यापि तुल्यमित्यपि 'न' इति शिष्या-चार्यैककोटीकरणेन सूचयता आचार्यबुद्धिसंवादोऽप्यात्मनो दर्शितः । न चैवमविदितमेव स्यात् । इह हि तदाकारया विद्यया विदितत्वं नाम तद्व्यङ्ग्यस्फुरणलक्षणातिशयभाक्त्वं, तच्च न स्फुरणात्मनोऽपरं सम्भवति । अत्र च नाहं मन्ये सुवेदेत्येतदुकारचकाराभ्यामा-कृष्टमेव विस्पष्टमुपन्यस्तम् । न पुनरुपस्कृतं मन्तव्यम् । आगम-आचार्य-आत्मानुभाख्य-प्रत्ययत्रयसङ्गत्या सुपरिनिश्चितैव विद्या सफलेति न्यायश्चाऽनयाऽऽख्यायिकया दर्शितो द्रष्टव्यः ।

अत्रैष विवृत्योर्विशेषः—अथ नु इति हेतौ ; यस्मादेवं सुविदितं रूपं दहं तस्मान्मीमांस्यमेव । अथ शिष्यो मीमांसित्वा निश्चित्याह मन्ये विदितमित्यादीनि । [1]स चायं निर्वाह्यार्थपरत्वाद्व्याख्यानं दिङ्मात्रम् । एवमेवं व्याख्येयमिति सर्वत्रैवमेवंविधे द्रष्टव्यम् ।

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1. स चायतिर्वाह्यात्र

यस्यामतं तस्य मतं मतं यस्य न वेद सः ।
अविज्ञातं विजानतां विज्ञातमविजानताम् ।

प्रतिबोधविदितं मतममृतत्वं हि विन्दते ।
आत्मनाविदन्ते वीर्यं विद्यया विन्दतेऽमृतम् ॥

इत्थं युक्त्यनुभूतिप्रधानां शिष्याचार्याख्यायिकां समाप्य स्वप्रधाना श्रुतिः तत्रापि 'यो न' इत्यादिना एतदुक्तं भवतीत्याह—येन विदुषा न विषयीक्रियते यथोक्तं ब्रह्म आत्मत्वात् स वेद । येन तु विषयीक्रियते स न वेद, यतस्तदविषयो विदुषां, विषयश्चाविदुषां, न केवलमेव मम मतमेव ब्रह्ममतं, अपि तु एवं मतमपि मतमेव, विधिमुखेनैव बोधे स्वरूपबुभुत्सोपशान्तेरित्याह—[प्रतिबोधेति] बोधं बोधं प्रत्यनुविद्धतया यत्तदनन्यावभासत्वेपि तद्विलक्षणत्वेन तद्द्वारा विदितं प्रतिलोहमिवाग्निः तद्विदितं भवति । कुतः पुनरेवमात्मात्मनैव विदितं ब्रह्म मतं भवति, न तु स्वात्मनैवेत्यत आह—एवं मत्वाऽमृतत्वं विन्दते यतः । कथं पुनरेवं मत्वा विन्दते ब्रह्मविद्यालभ्यममृतमित्यत आह—आत्मना आत्मनो वीर्यं विद्वान् विन्दते । आत्मना विद्याया अमृतत्वलम्भनसामर्थ्यम् । यतः विद्याद्वाराऽसौ विन्दते । एवं वीर्येण च विद्ययाऽमृतत्वम् । आत्माकारा आत्मज्योतिरुपज्वलितैव विद्या आत्मविद्या स्यात् । सैव चात्मविद्या तमः शमयितुं समर्थेत्यर्थः । तत्र ब्रह्मविद्यापि आत्मा ब्रह्मेत्याकारैवामृतत्वं लम्भयितुं प्रभवति । तद्धयन्यविद्यारोपितमृत्युना आत्मधर्मनिर्मूलनेन प्रतिष्ठितस्य बोधानामपि बोधोऽहं ब्रह्मेत्यधिष्ठानतत्वविद्ययैव भवेत्, न पुनर्ब्रह्मविद्यामात्रेण । न हि 'अमृतं ब्रह्म' इत्येतावता आत्माप्यमृतो भवेत् । न खलु राजानमनिशमुपासीनोऽपि राजा भवति । एवं विधिप्रतिषेधमुखेन अहं ब्रह्मेति विद्याऽमृतत्वलम्भनीत्युक्तम् ।

इह चेदवेदीदथ सत्यमस्ति न चेदिहावेदीन्महती विनष्टिः ।
भूतेषु भूतेषु विचित्य धीराः प्रेत्यास्माल्लोकादमृता भवन्ति ॥

अथावश्यसाध्या चेयमिति [1]संक्षिप्यान्यनिन्दार्थवादाभ्यामाह—अधिकारी शरीरं जीव इत्यवच्छेद्य यथोक्तमात्मानमवेदीत् धीरः तदा तत्त्वमस्ति । तद्धि अविद्यावस्थायां

1. संस्कृत्य

सदपि असत्कल्पमासीत्। अविदुषस्तु अनृतमेवास्तीत्याह—न चेदिहावेदीदधीरः तस्य दीर्घो बन्धप्रबन्धःस्यात्। नित्यमुक्तस्य हि सत्याख्यस्यात्मनो विशेषेण तद्विपर्ययोऽयं विनष्टिः तस्या यावद्विद्यालाभमविद्या[1]कामकर्मतत्संस्कारैः यथापूर्वं घटीयन्त्र-कल्पता दीर्घता। अत्रैवार्थे निन्दातिशयार्थं महाविनष्टिशब्दप्रयोगः। 'नश्यत्सु न विनश्यति (गी ४-१०) इतिवत् वे....नर्थक्ये तु तदर्थोपि महत एवार्थः। यस्मादेवं सत्यानृतफले ह विद्याविद्ये तस्माद्धीरा इहैव प्रतिबोधविदितं सत्याख्यमात्मानं सर्वभूतस्थतया-ऽनवच्छिन्नं विज्ञाय अविद्याद्यनृतं विधूय तदेव सत्यं भवन्तीत्याह—भूतेष्विति च। 'चिती संज्ञाने'। विकृतेर्हेतौ सत्यपि तद्धीनर्धियो धीराः समग्रवैराग्या इत्येतत्। यद्यपि धीरा इत्यादि पूर्वस्यैव निगमनं गम्यते तथापि धीरांशे धीमन्मात्रमुभयथापि प्रत्यभिज्ञायताम्। धीविशेषस्त्वौचित्यादन्यथा व्याख्यात इति न विरोधगन्धोऽपि।

इति श्रीकृष्णलीलाशुकमुनिविरचितायां शङ्करहृदयङ्गमाख्यायां केनोपनिषद्व्या-ख्यायां निर्गुणकाण्डः समाप्तः।

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1. नित्या

श्रीः

उमां हैमवतीं देवीं उपासीध्वं जगद्गुरुम् ।
यदागमश्चकारेन्द्रं इन्द्रं ब्रह्मविदामपि ॥ १ ॥

अपिच,

उपासीध्वमुपासीध्वं उमाप्रोक्तं परं महः ।
रसज्ञहृदयास्वाद्यं यक्षवेषादिलक्षणम् ॥ २ ॥

ब्रह्म ह देवेभ्यो विजिग्ये तस्य ह ब्रह्मणो विजये देवा अमहीयन्त त ऐक्षन्तास्माकमेवायं विजयोऽस्माकमेवायं महिमेति । तद्धैषां विजज्ञौ, तेभ्यो ह प्रादुर्बभूव । तन्न व्यजानत किमेतद्यक्षमिति । तेऽग्निमब्रुवन् जातवेद एतद्विजानीहि किमेतद्यक्षमिति । तथेति तदभ्यद्रवत्तमभ्यवदत् कोसीति । अग्निर्वा अहमस्मीत्यब्रवीज्जातवेदा वा अहमस्मीति तस्मिंस्त्वयि किं वीर्यमित्यपीदं सर्वं दहेयं यदिदं पृथिव्यामिति । तस्मै तृणं निदधावेतद्दहेति, तदुपप्रेयाय सर्वजवेन तन्न शशाक दग्धुं स तत एव निववृते नैतदशकं विज्ञातुं यदेतद्यक्षमिति ।

तथाहि—पूर्वाभ्यां तावत्खण्डाभ्यां निर्गुणं ब्रह्म प्रदर्शितम् । अनुपास्यत्वं चाद्ये खण्डे । तदेव चावेद्यत्वदृढीकरणेन प्रतिष्ठापितं द्वितीये समनन्तरं च विचित्यैवामृतत्वाभिधानात् उपासनमुपेक्षितमेव लक्ष्यते । इत्थमुत्तमस्याविकारिणां उपासनाद्विना सकृद्दर्शनेनैव मुक्तिमुक्त्वा अथाधुना मध्यमस्य गुणोपासनद्वारा तां वक्तुं उत्तरौ खण्डौ । तत्र च सर्वशक्तेश्च सगुणस्य ब्रह्मणः सर्वशक्तित्वमाद्येन प्रदर्श्यते । तथापि "तद्धैषां विजज्ञौ" इति सर्वज्ञत्वम् । वृत्तावद्योतको हः । 'इति ह आस' इत्युच्यमानो महनोऽप्यर्थः सुखं कृत्स्नैः गृह्यते । तत्रापि हि यथोक्तमीश्वराख्यं ब्रह्म जन्मादिकारणं जगतां स्थितिं चिकीर्षु स्वानुशासनानुवर्तिनां तत्तद्देवानां देहेषु सन्निधाय तदर्थं स्वसेतुभेदिनोऽसुरान् विजिग्ये-किल । तस्य च विजये निमित्ते देवाः कीर्त्याद्यैर्गुणैः अवर्धन्त । 'महीङ् वृद्धौ पूजायां च' इति कण्ड्वादिषु पाठेपि 'अस्माकमेवायं महिमा' इति वाक्यशेषात् वृद्धिरेवात्र विवक्षिता । न पुनः विकल्पः समुच्चयो वा । अन्याय्यश्चैकस्मिन् प्रयोगेऽनेकार्थत्वम् । तेभ्यो ब्रह्म विनयतत्फले प्रादात् इत्येतत् ।

अत्र पूर्वः पक्षः। ते ऐक्षन्त अमन्यन्तेत्येतत्। कथं? अस्माकमेव अस्मदन्वय-व्यतिरेकानुविधायी विजयः। अस्माकमेव चैतन्निमित्तः तत्तन्महिमेति। अस्मत्कृतावेवैतौ न त्वस्मत्प्रत्यग्भूतेश्वरकृतौ इति यावत्। तच्च देवानामीक्षणं ब्रह्म विजज्ञौ। एतेभ्यश्चोक्तवक्ष्यमाणमिथ्याभिमानभङ्गेन शमाद्यापाद्य तत्त्वविद्ययाऽनुग्रहीतुं भुवनाद्भुतेन केनापि वेषेण नातिदूरे प्रादुर्बभूव ह। निराकारस्याप्यस्य भवेन्मायाख्यया सर्वनिर्वाहिकया स्वशक्त्या साकारता। मायां तु प्रकृतिं विद्यान्मायिनं तु महेश्वरं। (श्वे. ४-१०) इति श्रूयते। स्मर्यते च—प्रकृतिं स्वामधिष्ठाय सम्भवाम्यात्ममायया (भ. गी. ४-६)। इति।

तच्च प्रादुर्भूतं ब्रह्म देवा न व्यजानन् किमिदं पूज्यमिति। व्यत्ययेनात्मनेपदम्। 'यक्ष पूजायाम्'। ते च तदविजानन्तः सान्तर्भयाः तद्विजिज्ञासवः देवकार्येष्वग्रेसरत्वात् 'अग्निर्देवानां सेनानीः' इति ब्राह्मणात् अग्निं तावदब्रुवन्। 'हे जातवेदः एतद्विशेषतो जानीहि किमेतद्यक्षमिति। स च तथेत्यभ्युपगम्य यक्षं प्रत्यगच्छत्। किंचन पिपृच्छिषुमपि मुखच्छायया आत्मसन्निधौ अप्रगल्भं मत्वा स्वयमेव कोऽसीति यक्षमभिमुखमवदत्। स चाग्निर्जातवेदा इति नानानामभिः प्रसिद्धोऽहमित्यब्रवीत्। इत्थं प्रसिद्धे त्वयि किं सामर्थ्यमिति च स्वेस्वेपि कार्ये मदायत्तैव प्रवृत्तिरित्याशयेन पृष्टः प्रश्नमात्रं मत्वाऽऽह— सर्वमपीदं दहेयं यदिदं पृथिव्यादिष्विति। एवं च उद्घोषिताभिमानायाग्नये यथोक्तेनैवाशयेन यक्षं तृणमग्रे निदधौ-एतत्तावद्दहेति। स चाग्निः तेन यक्षेणैवमुक्त्वाऽग्रे निहितं यत्तृणं तत् अत एव दुर्दहं मन्यमानः सर्वोत्साहकृतवेगेन समीपतः पौनः पुन्याद्याख्येन प्रकर्षेण जगाम। तच्च दग्धुं न शशाक। स च हतप्रतिज्ञतया व्रीळितः तूष्णींभूतः तृणमपि दग्धुमशक्तित एव देवान् प्रति निववृते।

इत्थमभिमानभङ्गमात्रं संवृत्तं, न तु यक्षविज्ञानमित्येवकारार्थः। कथं निववृते यदेतद्यक्षं प्रति विजानीहीति कथितं देवैः। तदेनद्विज्ञातुं बत न शक्तवानस्मीति "द्वितीयाटौ स्वेन" इति भाष्ये एनत्, एनादेशे तु अम्भावः स्यात्। एतत्तु सत्यप्यन्यादेशे तदविवक्षायां तद्विषयस्यैव ह्येनद्विधीयते, विषयत्वं च विवक्षायामेव [इत्युक्तम्]।

अथ वायुमब्रुवन् वायवेतद्विजानीहि किमेतद्यक्षमिति, तथेति तदभ्यद्रवत् तमभ्यवदत् कोसीति। वायुर्वा अहमस्मीत्यब्रवीन्मातरिश्वा वा अहमस्मीति तस्मिंस्त्वयि किं वीर्यमपीदं सर्वमाददीय यदिदं पृथिव्यामिति। तस्मै तृणं निदधावेतदादत्स्वेति, तदुपप्रेयाय सर्वजवेन तन्न शाकादातुं स तत एव निववृते नैतदशकं विज्ञातुं यदेतद्यक्षमिति।

अथेन्द्रमब्रुवन् मघवन्नेतद्विजानीहि किमेतद्यक्षमिति तथेति तदभ्यद्रवत् तस्मात् तिरोदधे, स तस्मिन्नेवाकाशे स्त्रियमाजगाम उमां हैमवतीं तां होवाच किमेतद्यक्षमिति। सा ब्रह्मेति होवाच। ब्रह्मणो वा एतद्विजये महीयध्वमिति ततो हैव विदाञ्चकार ब्रह्मेति।

एवमग्नौ प्रत्यागते तत्सर्वं जगत्प्राणं तथा च सर्वतः सम्भावितसामर्थ्यं अनन्तरं देवा वायुमब्रुवन्। शेषं पूर्ववत्। आददीय (अ) वशीकुर्याम्।

अथेन्द्रं इन्द्रत्वादेव परमेश्वरत्वाद्देवा अब्रुवत् मघवन्नेतद्विजानीहीति। देव एवैतद्विज्ञातुं शक्नोतीति व्यज्ञापयन्नित्येतत्। स च तथेति तदभ्यद्रवत्। अभिद्रुतमात्रमिन्द्रं तत्तिरोदधे संवादमात्रमपि नादादिति यावत्। तच्चास्य विशेषः परमेश्वरत्वदर्पभङ्गाय, आत्मन एव च परमेश्वरत्वज्ञापनाय 'अन्तर्धौ येनादर्शनमिच्छति' इत्यपादानत्वात्पञ्चमी। कर्मकर्तृत्वादात्मनेपदम्।

स तु ततोऽत्यर्थं विजिज्ञासुः यस्मिन्नेव यक्षस्य प्रादुर्भावतिरोभावौ, तस्मिन्नेवाकाशे, ततश्च सम्भवद्यक्षविज्ञानां काञ्चित्स्त्रियं, स्त्रीत्वाच्चाधीरहृदयतया 'नूनमियमेतद्वक्ष्यति' इति मत्वा आदरार्थमाजगाम। स हि किमेतद्यक्षमित्यनु(प)ध्यायन् अग्न्यादिवत् ततो न निववृते इति महान्तमादरं बुद्ध्वा तदनुग्रहार्थं तत्रैव देवी प्रादुर्बभूवेत्यर्थादधिगम्यते। आगमैर्ग्रहणादेव देव्याप्यागममुखेनैव ब्रह्मोच्यते इति कामं कथञ्चन सूच्यताम्। अयं चेन्द्रस्य स्वयमेव तां प्रत्यागमने हेतुः—तेजोरूपभूषणाद्यतिशयोद्रेकैः विपुलं शोभमानां, उमेति समाख्ययैव प्रसिद्धतत्तन्महिमसहस्रां, हैमवतीमिति च महामुष्यायणीम्, ततश्च इयमेतत् तत्त्वतो विज्ञातुं शक्नुयात्, ब्रूयाच्च ध्रुवमनुसृता सती, अर्हति चास्मदनुसारमित्याशयः।

यदुक्तं वाक्यविवृतौ इन्द्रस्य बोधहेतुत्वात् विद्यैवेयम् 'विद्यासहायवानीश्वर' इति च स्मृतिः। सा च रुद्रपत्न्युमा हैमवती बहुशोभमाना भवतीति—विरूपोऽपि हि विद्यावान् बहुशोभते; किं पुनरियमतिरूपिणी विद्याख्या देवतेति। तत्परमसुमासाहचर्यादिन्द्राख्यमूर्तिपरिग्रहाशङ्कागन्धमपि व्यपोह्य प्रकृते ईश्वराख्यमूर्तीनामप्यधिष्ठातृ ब्रह्मैवात्र परिगृहीतम्। यथाश्रुतार्थपरित्यागे प्रबलप्रमाणानुभवदर्शनात्। अतएव चात्रापरितोषादेतदुक्तं पदविवृतौ "इन्द्रस्य यक्षे भक्तिं बुद्ध्वा विद्या उमारूपिणी प्रादुरभूत् स्त्रीरूपा। उमां हेमकृताभरणवतीमिव बहुशोभमानामित्यर्थः। अथवा उमैव हिमवतो दुहिता हैमवती, नित्यमेवेश्वरेण सर्वज्ञेन सह वर्तत इति यक्षमपि ज्ञातुं समर्थेति कृत्वा तामुपाजगाम इन्द्रः" इति। ताञ्चोवाच च-किमेतद्यक्षम्। सा चोवाच ह ब्रह्मेति ब्रह्मैव हीदं दग्धृत्वादिस्वकार्येष्वपि स्वातन्त्र्यव्युदासेन स्वात्मन एव सर्वशक्तित्वज्ञापनेन भवतोऽनुग्रहीतुं प्रादुरभूत्। यच्चैतत् भवन्त ऐक्षन्त 'अस्माकमेवायं महिमा' इति। तच्च वः सव्यसाचिवत् निमित्तमात्रत्वान्न तथेत्याह—ब्रह्मणो विजये निमित्ते खलु एते महीयध्वमिति चोवाच। एतन्महिमानं प्राप्नुतेत्येतत्। वैशब्दः श्रुतिस्मृतिन्यायानुभवप्रसिद्धिं द्योतयति। इन्द्रश्च देवीवचनलक्षणादागमात् यक्षं ब्रह्मेति विवेद ह[1]।

<u>तस्माद्वा एते देवा अतितरामिवान्यान् देवान् यदग्निर्वायुरिन्द्रस्ते ह्येनं नेदिष्ठं पस्पर्शुः ते ह्येनत्प्रथमो विदाञ्चकार ब्रह्मेति। तस्माद्वा इन्द्रो अतितरामिवान्यान् देवान् स ह्येनं नेदिष्ठं पस्पर्श स ह्येनत्प्रथमो विदाञ्चकार ब्रह्मेति।</u>

एवमिन्द्रविज्ञातं ब्रह्म देवैरिवान्यैरपि महता प्रयत्नेन विज्ञातव्यमित्येतत् न व्यजानतेत्याद्याख्यायिकया ख्यापितम्। अथाग्न्यादिस्तुतिद्वारापि ब्रह्मैव स्तूयते विद्या च। तस्मात्खल्वेते देवा अन्यान् देवानतिशयेन, अतिशयन्तीव, यदिति सामान्यविवक्षया नपुंसकता। ये अग्न्यादय इत्यर्थः। तस्मादिति। कस्मात्? यस्मात्ते ब्रह्मसमीपगमनेन सुव्यक्तदर्शनेन संभाषणेन चान्तिकतमं पस्पृशुः। इन्द्रस्य सम्भाषणाभावेपि यक्षं विज्ञातुं देवीमाजगाम तां होवाचेत्यपि तस्यैव विजिज्ञासनात् नेदिष्ठं स्पर्शनं

1. तत एव च

द्रष्टव्यम् । एकदेशेनासाम्येप्यदोष इति राजवीथिकम् । तेप्येनत् अन्येभ्यः प्रथमास्सन्तः ब्रह्मेति विदाञ्चक्रुः । प्रथमं विविदुरित्येतत् । व्यत्ययेनैकवचनं ङिडां च तिडां भवन्तीति वक्तव्यं सुपां च सुप इति वा । शेषं पूर्ववत् ।

तस्यैष आदेशो यदेतद्विद्युतो व्यद्युतदा३ इतीन्न्यमीमिषदा३ इत्यधिदैवतम् ।

एवं प्रादुर्भूततिरोभूतस्य ब्रह्मणो यथोक्तवेदनसाधनत्वेन उपमानादिना उपासनोच्यते । आदेशग्रहणं तु राजादेशवत् आद्दत्यतार्थम् । यदेतदिति—तद्वनोपासनान्तमादेक्ष्यमाणं सर्वं परामृश्यते । इती [1]इवार्थः । [अथवा आकार उपमार्थे] 'जार आभगम्' (नि ३-१४-१३) इत्याकारः । इतीति दैर्घ्यं छान्दसम् । यथा बह्वृचानां 'इतीन्वधिदैवतं' इति । अधिदैवतमित्येव चात्र कौषीतकिनः । तच्च लाघवात्, संहितायाम् एवं इती इत् इति वा च्छेदेप्यनर्थकः । [2]'कमीमिद्विति' इति (नि १-९-३) निरुक्तवचनादेव अनर्थकौ तौ इति कल्पनागौरवमेवावशिष्यते । पदविवृत्तौ तु न्यमीमिषत् आ, इत् इति समुच्चयानर्थक्यमेव तावता वाक्यकृतोपेक्षितम् । यथोक्तानर्थक्यहाने प्रबलप्रमाणाभावात अन्येन तु कथंचिदप्यर्थवत्त्वे सम्भवति आनर्थक्यमन्याय्यमेव । बहुलमेतन्निदर्शनमित्यपठितेभ्योऽपि चुरादिभ्यो यथाप्रयोगं स्वार्थे णिच् । तदयमर्थः । यथा विद्युत् व्यद्युतत् तथा ब्रह्म प्रादुर्भूतं द्रुतं सर्वतो भृशं प्रचकाशे । यथां च प्रसृतप्रकाशं चक्षुः नृणां न्यमेषीत् तथा तिरोदधे चेत्यादेशः । अतश्चैवमुपासितव्यमित्यर्थः ।

एवमधिदैवतमादेश उक्तः । तत्र च देवताः देवात्तलिति स्वार्थे तल् । देवता दैवतानि वा प्रज्ञादिभ्यश्चेत्यण् । तत्रेत्यव्ययम् । अव्ययं विभक्तीति (पा. २-१-६) सप्तम्यर्थेऽव्ययीभावः । स च नित्यसमासत्वादविग्रहः । देवतेषु विषये इत्यस्वपदविग्रहो वा । तेभ्यो ह प्रादुर्बभूवेत्यादिना अत्र देवानामसाधारण्यात् ।

अथाध्यात्मं यदेतद्गच्छतीव च मनोऽनेन चैतदुपस्मरत्यभीक्ष्णं सङ्कल्पः

अथाध्यात्ममादेश उच्यते—आत्माभिव्यञ्जकं मनआदि आत्मा, अथशब्दः श्रुत्यर्थाभ्यां पाठनक्रमौ स्पष्टयति । ब्रह्म यद्गच्छतीव च मनः विषयीकरोतीव न तु

1. यथावदीरय वितरा 2. कम् ईम् इत् उ-ऐते अनर्थका इत्यर्थः

गच्छति मनसो मनस्त्वात् । मनसा चैनत् समीपयेत् स्मरन् उपासकः । यच्च मुहुर्ब्रह्म-विषयसङ्कल्पमित्येवं ज्ञास्यामि प्राप्स्यामि चेति । स एषोऽध्यात्ममादेशः । एवं गमनादि-विषयकल्पनयाऽध्यात्ममपि अभिव्यज्यमानतया ब्रह्मोपासितव्यमिति यावत् ।

तद्ध तद्वनं नाम तद्वनमित्युपासितव्यम् । स य एतदेवं वेदाभिहैनं सर्वाणि भूतानि संवाञ्छन्ति ।

अपि च तद्ध तद्वनमिति । प्रसिद्धं खलु तेषां देवतानां आत्मनां च वननीयं संभज-नीयं इति । तच्चैवं अध्यात्माधिदैवतविशेषेण तद्वनमित्युपासितव्यम् । विजातीयप्रत्ययानन्तरिता तैलधारावदविच्छिन्ना प्रत्ययसन्ततिरुपासनम् । यदर्थं 'तस्यैष' इत्यादेशः यश्चोपस्मरती-त्युक्तः । स योऽधिकारी यथोक्तं ब्रह्म विद्युत इत्याद्युक्तैः षड्भिः प्रकारैः उपास्ते तस्यैतत्फलं सर्वेषां फलाकाङ्क्षाऽविशेषात् । न तु तद्वनविद एव । अन्यथा च स य एतदेव-मुपास्ते इत्येवावक्ष्यत् । अत एव स्वविवृत्यैः तस्यैतत्फलमित्युपलक्षणम् । अभिमुखमेनं सर्वाणि भूतानि सम्यग्वाञ्छन्ति ह । अस्य ब्रह्मात्मत्वात् अनेन ब्रह्मणैव कथमपि सम्बन्धं वाञ्छन्तीत्यर्थः । अत्र वाक्यविवृतिः—अभिसंभजन्त इत्यर्थः । यथागुणोपासनं हि फलमिति । तत्पदविवृतौ नानृतं श्रुतहान्यश्रुतकल्पनाऽयोगात् षड्भिः प्रकारैरित्यादि च न प्रस्मर्तव्यम् ।

उपनिषदं भो ब्रूहीत्युक्ता त उपनिषत् । ब्राह्मीं वाव त उपनिषदमब्रूमेति । तस्यै तपो दमः कर्मेति प्रतिष्ठा वेदाः सर्वाङ्गाणि सत्यमायतनम् ।

एवं श्रोत्रस्य श्रोत्रमित्याद्युक्तं श्रुत्वा शिष्य आह—उपनिषदं भो ब्रूहीति । मान्य-संबोधने भोः । अन्यदपि रहस्यं चेत् किञ्चित्स्यात् तत्सर्वं ममादिशतु तत्र भवान्, न चेत् नातः परमस्तीत्यवधार्य निराकाङ्क्षतया सर्वतः कृतार्थीकरोतु इत्यर्थः ।

आचार्यस्त्वाह—उक्ता ते उपनिषत् । नातः परं वक्तव्यमस्ति कथं ब्रह्मविषयमेव रहस्यं ते ब्रूमः, न पुनरर्वाचीनं, सगुणनिर्गुणविद्यातोऽप्यन्यत् रहस्यं किं स्यादित्यर्थः । "इति शुश्रुम पूर्वेषां ये नस्तद्व्याचचक्षिरे" इति बहुवचनेनैतत्सूचयति । अथ तस्याः साधनत्वेन तपआदीनां प्रतिष्ठादित्वकल्पनया उपासनमाह । 'चतुर्थ्यर्थे बहुलं

छन्दसि' इति (पा. २-२-६२) षष्ठ्यर्थे चतुर्थी। तत्र हि चतुर्थीति छेदः 'षष्ठी चानादरे' इत्यतः षष्ठी चतुर्थ्यौ अन्योन्यार्थे च्छन्दसि बहुलं भवत इत्यर्थः। तपः कायेन्द्रिय-मनसां समाधानं; दमः उपशमः; कर्म, अग्निहोत्रादि; अहोरात्राणि प्रतिष्ठा (त्रृ-१-१) इतिवत् प्रतितिष्ठत्यनयेति प्रतिष्ठा पादौ, वेदाः सर्वाण्यङ्गानि। पादयोरपि संग्रहणार्थं सर्वग्रहणम्। सत्यवचनमाश्रयः। अस्या अपि कल्पनायाः विद्यासाधनत्वात् तत्फलमेव फलम्।

यो वा एतामेवं वेद अपहत्य पाप्मानमनन्ते स्वर्गे लोके ज्येये प्रतितिष्ठति प्रतितिष्ठति। आप्यायन्त्विति शान्तिः।

यद्यप्यादित आरभ्य असकृदुक्तं अमृतत्वम्। निगमितं च निर्गुणविद्यान्ते तथापि अत्र तत्स्वरूपनिष्कर्षेण तत्त्वविद्याप्रधानशास्त्रे [प्रदर्श्यते।] केनेषितमित्याद्युक्तां, यथोक्तप्रतिष्ठाद्यन्वितां ब्राह्मीमुपनिषदं यो वेद वै। प्रसिद्धस्य स्मारको वैशब्दः; श्रुत्यादिप्रसिद्धं तद्यथोक्तं वेदनं अस्येति यावत्। न चेद्वाक्यपूरणे, वाक्यारम्भे वा स्यात्— यो ह वै ज्येष्ठं च श्रेष्ठं च वेद ज्येष्ठश्च ह वै श्रेष्ठश्च स्वानांभवति इत्यत्र तु भवत्येवेति। ह वै शब्दौ व्याख्यातौ। तदत्रापि प्रतितिष्ठत्येवेत्यर्थः।

एवं विद्वान् यथोक्तोपासनापरिपक्वया विद्यया अविद्यादिप्रतिबन्धमपोह्य, देशतः कालतो वस्तुतश्च अनवच्छिन्ने ज्यायसि मानुषमानन्दमारभ्य 'स एको ब्रह्मण आनन्द' (तै २-७) इति निरतिशयानन्दतया सर्वतः प्रशस्यतरे अनादितया वृद्धतरे वा यथोक्त-परमानन्दात्मके आत्मनि अविचलमवतिष्ठते। अत्र च स्वर्गत्वादेव सिद्धं लोकत्वं सुखादि[1]नैव द्वारा विद्यायाः फलातिरेकं प्रकटयितुं मुक्तकण्ठमुक्तम्। आसन्नत्वादेव अविद्यानिवृत्तिरप्यपवर्गदशायां नावशिष्यते। अविद्यावस्थायामेव हि निवर्त्यनिवर्तक-निवृत्तिविभ्रमाः परिभ्रमन्तः तत्त्वावस्थायां कथं कथमप्यर्हन्ति।

अद्वैतविद्याखल्वियं कृत्स्नं द्वैतं ग्रसमाना स्वात्मानं च तत्तन्निवृत्तीश्च द्वैतोपाधौ युगपदेव ग्रसते इति किमपरमवशिष्यते। अपरथा च 'भूयश्चान्ते विश्वमायानिवृत्तिः'

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1. सुखादिरेव

इत्याम्नायशासनं अतिलङ्घ्येत । अद्वैतश्चोपक्रम्य द्वैतमेव भङ्ग्यन्तरेण उपसंहृतं स्यात् । कैवल्यप्रसिद्धिश्च कदर्थिता भवेत् । पुरुषार्थश्च न काष्ठामधितिष्ठेत् । पूर्णसुखार्णवानुभव एव हि पुष्कलः पुरुषार्थः । स चैवं सति द्वैते कथंकारं निरङ्कुशसीम्नि निर्विशेत । अनुभवश्चायमद्वैततत्त्वे प्रागुक्तया स्वयं प्रकाशतयैव पर्यवस्यति । अपरथा च प्रकाशान्तराभावेन अ[न]नुभवादपुरुषार्थतापातात् ।

यद्यपि 'सुखं मम स्यात्' इत्येव पुरुषार्थं पुरुषा अर्थयन्ते, न तु 'सुखमहं स्याम्' इति, तथापि सांसारिकस्य सुखस्य जडाजडाकारद्वयकरम्बितस्य जडाकारः साक्षात्कार-नान्तरीयकतयापि पुरुषार्थकोटिनिविष्ट इव अवभासते । मोक्षसुखस्य तु साक्षात्काराय स्वयं प्रकाशतैव भगवतीति मतमेतेन भेदत एव स्थितम् ।

तदेवं तत्त्वविद्यावाप्तनिजपदाभिषेकस्य न द्वैतानुबन्धगन्धोऽप्यस्ति । किन्तु अनन्तानन्दसाम्राज्यमेव निजमात्मप्रथं अप्रतिबद्धं चकास्ति इति समस्ताभीष्टसीमसिद्धिः ।

तत्त्वं जयति कृष्णस्य तद्विष्णोः परमं पदम् ।
अद्वयं यद्वयं शश्वदास्वाद्यास्वाद्य निर्वृताः ॥ १ ॥

अपि च

गुरुणा करुणानिरीक्षणक्षणनिर्वासितसर्वसंज्वराः ।
निजनिर्वृतिपर्व सर्वतः कलयामः कथयामहे कियत् ॥ २ ॥

जीयाद्विश्वेश्वरो देवो जीयाद्देवश्च माधवः ।
जीयाज्जीयादियं देवी जिह्वाग्रे मम जाग्रती ॥ ३ ॥

तामेनां विवृतिं तच्च शाश्वतं शिवमच्युतम् ।
तच्चैतत्सकलाह्लादस्वाराज्यमधिगच्छत ॥ ४ ॥ अधिगच्छतोम् इति[1]

इति श्रीशाङ्करहृदयं समाप्तम्

"द्रविभुवाऽऽयतिषु परासंगादुपेत्य मलयभुवम् ।
हरिचरणे धृतमनसा सुन्दरनाम्ना व्यलेखि कविनेदम् ॥"

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JĀVA AS NOTICED BY ARAB GEOGRAPHERS

[*The first European to visit the East Indies was Marco Polo. He visited Sumatra in 1292 A. D. The next European visitor to Java was Odoric di Pordenone in Friuli, a Minorite friar of the Order of St. Francis about the year 1320. For over a century after this no further account is given by any European traveller about Java till we come to a Venetian of the name of Nicolo Conti who travelled in India and the East in the first half of the fifteenth century. Then from the end of that century the intercourse of the Europeans with the East Indies continues unabated, and the accounts of these Eastern Islands are given in many a book written by Europeans. But there is a complete absence of any information on these islands in the centuries prior to the year 1292 A. D. An attempt is made in the following pages to give an account of Java, one of the most important islands in the East Indies, from the narrative of the Arabs which form the main source of the history of these islands for about six hundred years from the 8th to the early part of 14th century A. D.*]

The history of the commercial intercourse between Arabia, India, Ceylon, East-Indies and China goes back to very ancient times. In three directions Arab explorers widened the horizon of what we may call the concrete as opposed to the abstract or scientific world. First in the Far-east the Arabs improved the contact with China, India, Tartary and Persia to such an extent, that in a sense, they may be said to have realized, for the first time in history the true bulk of Asia. The lands beyond the Ganges, the Jaxartes, and the Bolor mountains had never before been so thoroughly and so permanently brought within the ken of

the Levantine countries. Again it was the Arabs who, first of civilized races, made any lasting impression on Soudanese Africa beyond the Sahara, or upon the Zanzibar coast of the Indian ocean–from Magadoxo to Sofala. Lastly the earliest attempts to penetrate the steppes of European Russia were due to the trade enterprises of Muslim merchants. As usual these monuments like all great advances of the human race, were the outcome of favourable circumstance. The subjects of the undivided Caliphate had a wider outlook and better opportunities for a still greater enlargement of the field of vision than had been possessed by any people before. The commerce, like the politics of the Empire, centred in Baghdad and Basra. It was from these sources that the main current of their trade started for India and for China, just as the lesser stream of East African commerce took its rise in the harbours of the Red sea.

Very early in the history of Islam, the Arabs established their factories in the land of the *Sun-rising* (*mas͟hriq*) and their merchants were probably among the strangers to whom the port of Canton was thrown open in 700 A.D. Half a century later, in 758, this town was actually pillaged and burnt by the subjects of the Caliph in alliance with the native rebels; yet up to the close of that century they continued to frequent that harbour, and even after they had abandoned it, they found a second home in K͟hānfu for another hundred years.

After the domestic revolution which convulsed China in 878 A. D. the trade of the Arabs in the Far–east seems to have been more and more concentrated at Kalah in the Malay Peninsula. The Chinese merchants, therefore, so far as they still desired to retain the Arab trade, were now compelled to resort to Kalah. Thus from the 9th century to the 14th century A. D. Kalah was the *chief harbour* for all regions between Oman and China and from this commerce came the improved knowledge of Java which the mariners of Siraf[1] gained in the tenth century A. D.

Arabs' Account of Java

Sulaymān—prior to 851 A. D.

Sulaymān says the distance between Kūkam-malī (كوكم ملى) (Quilon) and Kalāhbār (كلاه بار) is a month's journey. Kalāhbār is in the kingdom of *Zābaj* (زابج) situated to the right of the cities of Hind. *Al-fūt*[2] (الفوط) is the dress worn by the people high and low. Sometimes they wear only one *fūtah* (الفوطة). Ships that pass through Kalāhbār store in sweet water from the wells there which they prefer to water from springs and rain water in tanks.

It is related that near Zābaj there is a hill known as the hill of fire. It is not possible to go near it. All day it emits fire and during night, bright flame. At the foot of this hill, two springs of sweet water flow, one hot and the other cold.

Ibn Khurdādhbeh—844 A. D.

Ibn Khurdādhbeh relates that ships bound for China change their direction from Bullīn[3] (بلين) and go to Sarandīb (سرنديب) (Ceylon). Then leaving Sarandīb to the left, proceed to the island Nakbālūs (نكبالوس) at a distance of ten or fifteen days' journey; thence to Kilah (كلة) at a distance of six days' journey. It is the kingdom of Jābah (جابة) of Hind. There are mines of white lead and places where bamboo is grown.

The island of Bālūs (بالوس) is situated to the left of Kilah at a distance of two days' journey. From Bālūs the island of Jābah, of Shalāhit (شلاهط) and of Harlaj (هرلج) are reached at a distance of two parasangs.

Jābah is the chief island. The king wears gold ornaments and dons a gold cap. He worships idols. Cocoanut, plantain, sugarcane are produced here. Sandal, spikenard and clove are produced in Shalāhit.

In Jābah there is a volcano which emits smoke during the day and fire during the night.

The king of Zābaj (زابج) is styled as Mahrāj (مَهْراج) and Mahrājah (مَهْراجة). The island known as Bartāyal (برطايل) is included in his kingdom. Every night the sound of music is heard in this island. The navigators say that Antichrist (دجّال) lives in that place. A horse resembling the terrestrial horses comes out of this sea, but this sea-horse has a longer mane falling to the ground.

Mahrāj has revenue collections which amount to two hundred *mann* of gold every day. He takes out a piece as big as a brick and throws it out into water saying. This is 'my treasury'. (بيت مالى)

In the mountains of Zābaj are camphor trees and innumerable wonderful things. There are also huge snakes which swallow men, buffaloes, while there are some of these which could swallow even elephants.

Ibnul–Faqīh—902 A. D.

Ibnul–Faqīh says that the distance between Masqat (مسقط) and Kūlū-malī (كولو ملى) (Quilon) is a month's journey. They sail from Kūlū-malī towards the sea of Harkand (هركند); when they cross that sea, they come to a place called Kalahbār (كله بار). It is in the kingdom of Zābaj situated to the right of the cities of Hind.

There is a mountain near Zābaj which is called the mountain of fire. It is not possible to approach it. It emits smoke in the day and flaming fire during the night. Two springs flow from underneath, one is cold and the other hot. The water is sweet in both these springs.

At Zābaj there are parrots of different colours, white, red and yellow. They speak clearly what they have been taught of the languages, Arabic, Persian, Greek and Indian. There are peacocks green in colour with spots of white and

black; falcons white in colour with red tuft. There are very big white monkeys as big as a buffalo. There are also other beings which resemble man, speak an ununderstandable language; they also eat and drink. There are cats of different colours, white, black and green which have feathers like those of bats beginning from the ear up to the tail. The musk vesicle (فأرالمسك) is conveyed from Sind to Zābaj. The civette is more excellent perfume than musk. The female one gives the musk. When it moves about in the house, the sweet smell penetrates the whole place. If you touch it with your hand, the smell clings to it.

Clove, aloes wood, camphor and muscade (جوز بوا) are obtained from Zābaj.

The people's dress is *al-fūt.*

Zābaj is under the rule of a king. He is the greatest king of the cities of Zābaj and known as Mihrāj (مهراج) which means 'king of kings'. He is the first in rank; he resides at the extremity of the islands. He is a king who possesses many good things. In his country is the jungle of roses.

Ibn Rusta—vers 903 A. D.

Ibn Rusta records that if the navigator sets out from the gulf of Aden, the first land which he would come across is an island named Barbar (بربر). It is inhabited, and the people are of Zanj race belonging to Sudan. The cities of Zanj and Zābaj are in the same direction... [4] Those who intend to go to China cut across the eastern side of the Indian sea and sail along till he goes to the western side to some place of Zanj ... Those who intend to go to Zābaj sail towards the East till they reach Kalah (كله) and then to the cities of Zābaj.

The biggest sovereign of Zābaj is called al-Maharāj (المهراج) which means 'the king of kings'. There is none

among the kings of Hind reckoned more powerful than him. He lives in islands. There is no king richer than him and none more strong and gets larger income.

Adjoining Zābaj is the island of Salāhat (سلاهط), where large quantity of ambergris is available and it is the best quality. Cubeb (الكبابة) also is available. It is a kind of perfume.

Adjoining Salāhat is the island of Harlaj (هرلج). Harlaj is not its real name. It is named after the governor Harlaj, the commander of the Maharāj's forces. There is an island of the Maharāj named Tūrān (طوران) where camphor is available. Camphor is found in this island since 220 A.H.

The custom, oath by fire, is prevalent in the land of the Maharāj and also in the city of Hind named Fanṣūr (فنصور). The ordeal by fire is described as follows:

When one man accuses another on a charge of debt, adultery, or theft punishable with death, the accused may choose the trial by fire. He must then appear before the king who orders a piece of iron weighing one pound or more to be heated. They get leaves which resemble those of laurel tree (غار) in thickness and seven of them are put on his hand one above the other. Then the red-hot iron is put on top of them by means of tongs. In that condition he walks backwards and forwards for about one hundred steps. If his hand and the leaves on it are burnt, his guilt is proved; he will then be condemned either to death or to paying a fine as the case may be. If he is unable to pay the fine, he becomes the slave of the king who can sell him. If however the fire does not burn, the accuser is told, "Your charge is false, your adversary has taken the fire". Then he is held guilty of the charge he had made.

Abū Zayd—950 A. D.

Abū Zayd furnishes more particulars. The city of Zābaj is situated opposite to the towns of China and the distance

between the two is a month's journey by sea and even less if the wind be helpful. The king of this city is known as Maḥrāj (مهراج). It is said that its area is about nine hundred parasangs. This king is the master of many islands, the extent of his kingdom being one thousand parasangs or more.

The island of Sarbaza (سربزه) is included in his kingdom; its area is said to be four hundred parasangs.

The island of Rāmī (رامى) is another one, its area being eight hundred parasangs. Brazil wood (بقم), camphor etc. are produced here.

The island of Kalah (كله) is another one in his kingdom. It is situated midway between China and Arabia. Its area is said to be eighty parasangs. Kalah is the meeting place for various kinds of commodities like aloes wood, camphor, sandal, ivory, white lead, ebony wood, Brazil wood, aromatics and other merchandise too many in number that their enumeration will become long. In these days the trade ships sail from Oman to that place and from there to Oman. Mahrāj is the ruler. The island where he lives is exceedingly fertile and the buildings in that island are set in order.

One whose words may be trusted upon relates:

When the cocks crow at day break in the usual hour, just as they do in our country, they answer each other a hundred parasangs and more on account of the contiguity and the good arrangement of villages. There are neither deserts nor waste land. The traveller in these cities either walks on a road or rides; he can proceed along his way if he chooses; or if he is tired or weary he can halt wherever he pleases.

Of the many wonderful information we have heard about this island Zābaj, one remarkable particular is as follows:

In ancient times one of its kings namely Mahrāj had his palace on the river bed. The river takes in water from the sea as well. When it is high tide, the sea water predominates, but sweet water flows in it at low tide. The town is like Bag͟hdād and Basra on the banks of the river Tigris. The water from this river is let into a small pond adjoining the palace. Every morning the king's steward brings an ingot of gold safely concealed, so that its value is not known, and throws it into the pond in the presence of the king. When it is high tide it is carried away and it mixes up with those of its kind and is concealed from sight. When it is low tide, it flows from there and comes in view of the bright sun. The king comes to look at it when he takes his seat in the *majlis* which overtops the pond.

This practice of throwing every day an ingot of gold into the pond is observed as long as the lifetime of the king and it will not be touched. After the king is dead, his successor will cause them to be taken out of the pond without leaving anything and count them. Then they melt them down and the sum thus accumulated will be distributed among the members of the royal household, men, women and their children, to the officers of the cavalry force, and domestic servants according to the rank of each. They have, for this purpose, prescribed different classifications. The sum that is left after such distribution is shared between the poor and the infirm. Then they make an account of the ingots and their weight and say that such and such a king was a ruler from such a year to such a year, for he left behind so many ingots of gold in the pond of kings which were distributed after his death among the people of his kingdom. It is a great pride with them for one to reign long and increase the number of ingots for distribution at his death.

Their ancient history relates :

There was a king of Qumār (قمار). It is situated opposite to the kingdom of the Mahrāj namely the island

known as Zābaj. The distance between the two is about ten to twenty days' journey by sea in moderate wind.

The king who was the ruler over this Qumār in ancient times was young and hasty. One day he sat in his palace which looks upon a river with fresh water like the Tigris of Iraq, the distance between the palace and the sea being a day's journey. His *wazīr* was sitting by his side. In the course of the talk, mention was made of the kingdom of the Mahrāj, his pomp, the number of buildings, the number of islands dependent under him. Then he said to his *wazīr*, "I have a desire in my mind which I should like to fulfil" The *wazīr*, a wise man, and one who knows his master's hastiness addressed him: "What is your desire?" The king said, "I wish to see the head of the Mahrāj, the king of Zābaj in a basin before me." The *wazīr* understood that jealousy was the cause of this idea in his mind and said, "O, my lord, I wish you abandon such ideas from your mind; for nothing has happened between us and these people; they never offended us by least word or deed. We have not had any cause of complaint against them. They are in a remote island without any communication with us in our country. They do not covet our kingdom. Hence it does not behove any one to linger upon such words." The king did not say a word upon this, but he was enraged. He did not hearken to the advice of the wise man; but revealed this idea to the general of his army and to all those present in his court. The news spread from mouth to mouth till it became widely published and reached the ears of the Mahrāj.

This Mahrāj was a prudent, nimble, and a very experienced man and was of middle age. He called his *wazīr* and informed him of what he had heard and said to him, "It is not desirable to give publicity to this affair of an ignorant man."

Then he enjoined his *wazīr* to conceal what had passed between them, but at the same time commanded him to

prepare a thousand ships with all equipment necessary for warfare. He announced that he would go out on a voyage for pleasure among his islands and wrote to his tributary princes in various islands that he would visit them in the course of his sojourn. When every thing was ready he sailed over to the kingdom of Qumār. The king of Qumār and his people were effeminate. They never knew the designs of the Mahrāj till he arrived at the mouth of the river, landed his troops and took them by surprise. Every one fled away from the army of the Mahrāj and the king of Qumār was captured in his palace. The Mahrāj issued a proclamation that he granted perfect security of life to all the inhabitants of the country. Then he seated himself upon the throne and ordered to bring to his presence the ex-king. When he was brought, the Mahrāj reminded him of his insolence and then ordered his men to smite off his head. After this the Mahrāj departed to his own kingdom appointing another as king in his place. The news of this action spread far and wide in China and Hind and it added to the respect they had already for the Mahrāj.

Mas'ūdī—955 A. D.

Mas'ūdī, who also narrates this story, has slight variation towards the concluding portion. He records that the Mahraj ordered his men to make an assault upon the palace; they surrounded it unawares, and took possession of it. The inhabitants appeared before the Mahrāj when he ordered to proclaim 'quarter' and sat on the throne on which the king of Qumār used to sit, who was now a prisoner, and commanded to bring the king and his *wazīr* to his presence and said, "What gave rise to those intentions which are beyond thy power? And if thou hadst attained thy object thou wouldst not have been happier. If thy desire to see my head before thee in a dish, had been joined with the intention to make thyself master of my dominions and the throne, and to spread destruction in any part of the country, I should do the same thing to thee. But thou hast distinctly expressed thy

object and I will now visit it on thee. I will return to my country without touching anything in thy kingdom either small or great. Thou shalt be an example for posterity, that none may dare to transgress the portion which Providence has given to him."

After these words he beheaded him, and turning to the *wazīr* said, "Thou hast tried all that a good *wazīr* could do. I know thou gavest good advice to thy master which he ought to have accepted. Consult who may be most fit to succeed this madman and put him on the throne."

The Mahrāj returned immediately to his country and neither he nor anybody of his army touched anything in the kingdom of Qumār. When the Mahrāj returned to his dominions, he sat on his throne, from whence he enjoyed the view over a bay which was called the bay of the ingot of gold and before him was placed the dish with the head of the king of Qumār He assembled the great men of his kingdom, narrated to them his exploits and explained the reason which had brought him under the necessity of undertaking them. He was received with the marks of admiration and prayers for his welfare. Then he gave orders to wash the head of the king of Qumār, to embalm it and send it in a vase to the king who had succeeded him in Qumār and he wrote to him, "Our motive in acting as we have done with thy predecessor was his hostile intentions towards us and we intended to offer an example to his equals; it appears to us well to send back his head to thee; as we have obtained our object, there is no use in keeping it, for this trophy would not add to the glory of our victory." The news of this action reached the ears of the kings of India and China and the Mahrāj rose greatly in their estimation. Since then the kings of Qumār turn their faces every morning towards Zābaj and prostrate themselves to express their veneration for the Mahrāj.

Mas'ūdī follows Abū Zayd in his account of the bay of the ingot of gold, the manner of its preservation, and distribution after the death of the monarch in whose reign the ingots of gold were accumulated.

Mas'ūdī in describing Hind (India) and Zābaj says: Hind is a vast country having many seas and mountains; it borders on the empire of al-Zābaj (الزابج) which is the kingdom of the Mahrāj, the king of the islands, whose dominions form the *frontier between Hind and China* and are considered as part of Hind. Zābaj is the chief island of his kingdom and the seat of his empire.

Mas'ūdī classifies the sea from Basra to China into seven seas and says that in the sea of al-Ṣanf (بحر الصنف) (sixth sea) are the dominions of the Mahrāj, the king of the islands. The population and number of the troops of his kingdom cannot be counted; the islands under his sceptre are so numerous, that the most fast sailing vessel is not able to go round them in two years.

This king is in possession of several kinds of spices and perfumes, and no kingdom has more natural resources, nor more articles for exportation than this. Among these are camphor, aloes, gillyflowers, sandal-wood, betel-nuts, mace, cardamoms, cubebs, and the like.

The islands of the Mahrāj extend as far as the sea of China, the seventh and the last sea. Their extent is unexplored. In some part of his islands there are high mountains with a dense population. The people have slit ears and a white complexion. Their faces look like a piece of hammered shield; they wear their hair long as Muslims wear their beard. From the mountains issues fire by day and night. By day it has a dark appearance, and at night it shines red. It rises to such a height that it reaches the regions of the heaven. The explosion is accompanied with a noise like the loudest thunder. Sometimes a strange sound proceeds from these volcanoes

which is indicative that their king will die; if the sound is lower, it foretells the death of one of their chiefs. They know the meaning of these sounds by long habit and experience. This is one of the great chimneys (craters) of the earth.

At no great distance is another island, from which constantly, the sound of drums, lutes, fifes, and other musical instruments and the noise of dancing and various amusements are heard. Sailors who have passed the place believe that the Antichrist occupies this island.

To the dominions of the Mahrāj belongs Sarīra (سريرة) the extent of which is estimated at four hundred parasangs. The whole island is well cultivated. He is also in possession of the island of Zābaj, al-Rāmnī (الرامني) and many other islands which are not known to us. The Mahrāj is the lord of the sixth sea, which is the sea of al-Ṣanf (بحر الصنف).

Bīrūnī—973–1048 A. D.

Bīrūnī says: The eastern islands in the Indian ocean which are nearer to China than to India are the islands of Zābaj (جزائر الزابج) called by the Hindus *Swarna-dībā* (سُوَرن ديبا) the gold islands. The islands of Zābaj are called the *gold country* (ارض الذهب) because you obtain much gold as deposit if you wash only a little earth of that country.

Yāqūt—1179–1229 A.D.

Yāqūt says[5] Zābaj is at the extremity of Hind on the borders of China. In another place[6] he records that Zābaj is the farthest limit of Hind, beyond the sea of Harkand (بحر هركند) on the borders of China. It is said that it is the land of Zanj, the inhabitants resemble human beings but wild in their behaviour. There are in that land cats possessing feathers like bats. Many strange stories are recorded about them. There are also civet

cats, besides an animal resembling the cat from which musk is extracted. The travellers relate that during the heat of summer, musk comes out of its body as perspiration which is stripped off with the help of a knife.

Qazwīnī—1203-1283 A.D.

Qazwīnī like Ibn Khurdādhbeh gives the form Jābah (جابه). He says that there is a mountain in the island of Jābah which emits great fire in the night, and smoke during the day. No one could approach it. The inhabitants there, are red in colour, with short necks. It produces aloes, cocoanuts, plantains and sugarcane.

He also says that the fire in the mountain there extends to about two hundred cubits. Smoke is visible during the day. The land abounds in sweet smelling shrubs. Perfumes are exported to all countries in the world.

Qazwīnī records in his book *Āthār-al-Bilād* that Jābah adjoins Hind on the border of the Chinese sea. In our days the Chinese merchants flock to this island, and do the export and import business there, because they had to cover long distance to Hind; there was also the difference in religion. Aloes of Jābah, camphor, spikenard, cloves, mace, and Chinese clay are exported by merchants to all parts of the world.

In the same book Qazwīnī says that Zābaj (زابج) is a big island on the borders of China adjoining Hind. Many wonderful things are found there. It is a vast country and its king commands great respect. He is styled as the Maharāj. (مهراج)

He quotes Muhammad ibn Zakariyya thus:

"Every day the revenue collection of the Maharāj amounts to two hundred *mann* of gold. Every day he takes a portion and throws it into a pond which is his treasury.

He also relates that camphor tree is one of the wonders found there. The tree is so big that it could give shelter to two hundred people and more."

Māhān ibn Baḥr al-Sirāfī, whom he quotes, says: "During my stay in one of the islands of Zābaj I saw rose flowers of different colours, red, yellow and blue. I plucked red flowers and put them along with a few blue flowers in a basket. When I wanted to take them along with me, I saw fire in the basket and all the flowers burnt, but not the basket. When I made inquiries about this, I was told that these flowers, which are useful for many purposes, could not be removed from the thicket."

He quotes Ibnul-Faqīh as follows:

"There are some people here in this island who have the human face, but behave like wild animals. They talk an unknown tongue; they jump from one tree to another. Cats in these islands have feathers like those of bats, extending from ear to the tail. Goats are as big as cows. Their colour is red mixed with white and they have tails like those of deer. The flesh has better taste. Civet cat is found there and musk is obtained from it. There is a mountain which abounds in very big snakes. They swallow cows, buffaloes and even elephants. White monkeys there resemble buffaloes and big goats. There is another group of monkeys whose chests are white and the back is dark in colour."

Qazwīnī reports thus from the account of Zakariyya ibn Muḥammad ibn Khāqān: The parrots in the island of Zābaj are of different colour, white, red and yellow. They talk all languages. There are peacocks black in colour mixed with white and green. The bird *ḥawārī* (حواری) smaller than a ring-dove is found there. It has white stomach, black feathers, red legs and yellow beak. It speaks more clearly than parrots.

Dimishqī—vers 1325-A. D.

Dimishqī has the remark that the kingdom of the Maharāj is in the sea of Ṣanja (بحر الصنجي) His kingdom can be reached by six routes through mountains in the sea. The islands of the Maharāj are so numerous that it is not possible to reach all of them in a year's journey. Ṣanja is one of the islands. The chief island is the one where the Maharāj lives. There is a volcano on one side of that island.

Abul Fidā—1273-1331 A. D.

Abul Fidā relates: The town of Żābaj is one of the biggest in an island on the borders of China. Many wonderful commodities are obtained from there such as camphor, musk, and cloves. He also makes mention of goats, cats, civet cats, snakes, cows, buffaloes, monkeys, parrots and peacocks, repeating the same details recorded by previous writers.

The Maharāj is the ruler over many islands. He is the wealthiest of the kings of Hind. He has much gold and a large number of elephants. The biggest of these islands is the one where the Maharāj resides.

The islands of Rānaj (Zābaj) are famous in the mouths of merchants and travellers. The island Sarīra (سريرة) is the biggest of the islands of Rānaj. He quotes Qānūn giving longitude 140° and latitude 1°.

He quotes Ibn Sa'īd thus:

The isles of the Maharāj are too many. The Maharāj is the wealthiest of the kings of Hind in possession of gold and elephants. The biggest of his islands is the one where he stays.

The geographical literature produced subsequent to Abul-Fidā cannot claim any great originality except for

personal accounts of travellers which have become more numerous by that time. The best known in connection with this study is that of Ibn Battuta who journeyed all over the Muslim world and farther eastward to Ceylon, the Maldives and East Indies.

Ibn Battuta was born at Tanjier on the 24th of February, 1304 A. D. His own name was Muḥammad son of ʻAbdullāh, Ibn Battuta being the family name still found in Morocco. He set out on his travels in his twenty-first year. He did not return to his native land until 1347. In the course of his travels to China and Cambodia he visited Java. Possibly he settled for a time at Grēsik whence he proceeded to Sumatra. Here he spent a season awaiting the change of monsoon, eventually leaving the island in a ship belonging to the king of Sumatra. It can be well-imagined that on his return to his home he spread about reports of the riches and splendour of the East and the greatness of its emperors. This brought a band of Muslim adventurers from many parts of Muslim countries for the propagation of Islām. The travels of Ibn Battuta are published in many languages of Europe. For this reason the accounts given by Ibn Battuta are not included in the present study.

We have noticed eleven writers—Sulaymān, Ibn K͟hurdād͟hbeh, Ibnul-Faqīh, Ibn Rusta, Abū Zayd, Masʻūdī, Bīrūnī, Yāqūt, Qazwīnī, Dimis͟hqī, Abul-Fidā—speak about Jāva. They lived in different times from about the 8th to the early part of the 14th centry. A careful study of the information supplied by these writers will convince any one that the account is only a report from various persons who may have travelled at different periods and have given currency to their respective knowledge and experience. The details are given in the form of a report, a collection of facts and fancies which could have been gathered from merchants, travellers and sailors. Nor were the facilities

lacking for the collection of such information. Sīrāf was a commercial port on the Persian gulf from the 4th to 10th century A. D. Ships from India and the East Indies came up to its quays and amidst such a concourse of traders and trade news from ends of the world, any one who had the imagination could have compiled an account bringing in all information current then, whether new or old. A glance at the details furnished by each writer reveals the connection of one with the other. The particulars about the Maharāj, the ruler of Zābaj, are retained in almost all the accounts of the Muslim authors right up to the days of Abul-Fidā 1273—1331 A. D., though great changes had taken place in the dynasties that ruled over Jāva since the days of the traveller Sulaymān.

Of the eleven writers Sulaymān (prior to 851 A.D.) and Mas'ūdī (955 A. D.) are the only writers who seem to have travelled to the East. Sulaymān's is a meagre narrative. Mas'ūdī was a great traveller. He visited successively Persia, India, Ceylon, the lands of Central Asia, the countries of Northern Africa, Spain and various parts of the Greek or Eastern empire. He also travelled to China. As he mentions the products of the East Indian Archipelago—nutmegs, cloves, cubebs, camphor, areca-nuts and sandal wood—it can be supposed that he visited the various islands in the East where these were produced. As a traveller he has acquired a great deal of information, yet he identifies himself too much with the accounts given by his predecessors, and does not show greater critical judgment. He simply repeats the Maharāja story as found in the pervious group of writers. The same Maharāja 'king of kings' is mentioned without any attempt to identify who that Maharaja was in his own time. Abū Zayd was a contemporary and friend of Mas'ūdī. There are several parallels between the accounts of the two writers. Both give an account of the subjugation of Qumār by the Mahrāj and also mention the islands Rāmnī (Sumatra) Kalah, Sarīra under the suzerainty of the Mahrāj.

Mas'ūdī meets Abū Zayd in 303 A. H. and he acknowledges having derived information from him, though Abū Zayd never mentions Mas'ūdī by name but refers to him as *a trustworthy person.*

The information we get about the Maharāj from the Muslim writers is very general and vague, yet it is sufficiently clear to convey the impression of the greatness of the Maharāj, his position and power.

Almost all Arab geographers had the conception that Sind was a separate country and not as a part of India and that for them 'Hind' included all the islands in the East Indies. They considered the Maharāj as one of the kings of Hind, with his capital at Zābaj or the island Zābaj.

It may be observed that though the accounts about Jāva and other islands in the East Indian Archipelogo may appear at first sight to be general, vague and inadequate, they no doubt furnish information on a region about which others knew little, while a modern student possessing a knowledge of South Indian languages and culture, will discover a good deal which throw light on the history of Hindu Jāvan period.

The accounts about the Maharāj may well convey the impression that he belonged to a dynasty of kings which was in power for a long time in Jāva. But the early history of Hindu Jāva shows that it had never been for any length of time under one sovereign. The Hindus who had arrived by several large expeditions from the coast of Coromandel, Ceylon and from various parts of India had founded numerous states or kingdoms under more or less independent princes in different parts of the island. As time passed, the population increased, all became centres of importance. Occasionally one or two of the Hindu rulers, more ambitious and possibly more enlightened than others, have subjugated their immediate neighbours and thus temporarily brought them under their

dominion, but their authority over the whole island was never more than nominal, except in the case of the empires of Mēndang Kamūlan and Majapahit.

The Empire Mēndang Kamūlan

The fame of Jāva increased from the days of the Prince Browijaya who established his capital in Mēndang Kamūlan (on the borders of the modern district of Rembang) about the close of the 600 A. D. He was succeeded by his son Ardi Kasūma and after his death by his son Ardi Wijaya.

During the rule of these princes the country advanced in prosperity and the city of Mēndang Kamūlan, since then known also as Brambanan, developed in size and increased in fame and splendour. Artists, who were experts in stone and metal work were attracted from distant countries. Temples, the ruins of these are still extant, both at Brambanan and other places, are said to have been constructed about this period by artisans invited from India. The remains of the palace, which existed in a range of low hills near the site of the thousand temples, still give proof of the first capital of Jāva.

After the death of the Ardi Wijāya the supremacy of Mēndang Kamūlan was lost as a result of dissensions among his successors. But the prince Dewa Kasūma who succeeded to the government of Mēndang Kamūlan was more ambitious and adventurous. He is said to have proceeded eastward and established the kingdom of Jang'gala, the capital of which, so called from his attachment to the dog (Jang'gala signifying a dog in the Jāvan language), was built in the forest of Jengawan, a few miles to the east of modern Surabāya, where its site with many interesting remains of antiquity is still pointed out.

Dewa Kasūma subjugated his immediate neighbours by peaceful means or by arms, brought them under his sway

and established his supremacy over the whole island. During his reign he sent his four sons and a daughter to India (Kling) in order that they might get educated and instructed in the religion of Brāma. In India the eldest son married the daughter of one of the kings of the country; he returned to Jāva with three large ships laden with cloth and other valuable wares, bringing also able artists and skilled workmen together with a thousand specially selected troops presented to him by his father-in-law as a body-guard.

After the children returned to Jāva from India Dewa Kasūma divided all his possessions among them. To the eldest, Ami Luhur, he gave the succession of Jang'gala with a jurisdiction of limited extent; to Ami Jāya he gave the country of Singa Sari; to Lembu Ami Luhur the country of Dahā or Kedīri. His daughter, who was the eldest of his children and named Dewa Kilī Sūchi, remained unmarried. She is said to be the builder of the temples of Singa Sari, the ruins of which near the town of Mālāng still remain.

About this period 921 A. D. (846 A J.) the first contact with the Chinese is said to have taken place. A large Chinese *wang kang* or junk being wrecked on the north coast of Jāva, the crew landed, some near Japara at Semarang and at Tegal. The supercargo of the vessel is represented as having brought with him a magical stone by which he could perform many wonderful miracles. He ingratiated himself with the ruling prince to such an extent that he was allowed by him to collect the reminder of the crew and form a Chinese settlement.

During the reign of Dewa Kasūma the empire of Mēndang Kamūlan was at the zenith of its glory. The name and reputation of the empire spread throughout the East. It was from Mēndang Kamūlan all the wonders

of the island came; bands of skilled sculptors, artificers, workmen who built the temples of Boro Budur, Brambanan, Chandi Mendoet, and the gigantic mausoleums at Chandi Serwoe were drawn from Mēndang Kamūlan only. The Hindu religion, institutions and literature with the ornaments of continental India were very largely introduced and diffused.

Each department had its director responsible to the Maharāja for its welfare and proper administration. Judges with a proper judicial code sat daily to try all cases and keep order in the land.

Rice was cultivated in a scientific manner on the plains in the provinces of Bāgalen, Kedu, and Jogya Karta for the support of the heavy population.

This great ancient empire of Mēndang Kamūlan became divided into four kingdoms after the death of Dewa Kasūma.

(1) Jang'gala under Ami Luhur.

(2) Kedīri under Lembu Ami Jāya.

(3) Ng'arawan under Lembu Ami Sēsa.

(4) Singa Sari under Lembu Ami Leuh.

This happened about 1002 A. D. (A. J. 927).

The four kingdoms mentioned above were afterwards united under Panji Suria Ami Sesa the son of Ami Luhur. (1157 A. D.) (A. J. 1082)

After Panji Suria's death he was succeeded by his son Panji Lalean. He removed the seat of government from Jang'gala to Pajajāran in West Jāva. In due course the new city rose to importance and became the capital of a new empire known as Pajajāran.

The Empire of Pajajāran

Some accounts date the empire of Pajajāran from Rāden Pānkas who ruled in 1159 A. D. (1084 A. J.) This prince had two sons. As the eldest son engaged himself in foreign trade, travelling to Ceylon, India and Arabia, the youngest son succeeded his father in 1187 A. D. (1112 A. J.) under the title Prābu Munding Sāri. After some years, the elder prince who had become a convert to Islam and was called Hāji Purwa returned to Jāva accompanied by an Arab. Hāji Purwa tried to convert his brother and family to Islam. Failing in his attempt and fearing that he would be molested by the people of Pajajāran, he proceeded to Cheribon, which was then a wild forest, and established himself there. Hāji Purwa was thus the first Jāvan (Hindu) to become a Muslim.

The empire of Pajajāran reached the zenith of its glory under Sri Sang Ratu Devata 1388 A. D. (1313 A. J.) He conquered the ruler of Banten and seated his brother on the throne, placing Jakarta under his charge. The empire soon grew in strength and wealth; a portion of Sumatra and Borneo also came under his sway. It was about this time that the inhabitants in the eastern districts of Pajajāran began to show an inclination to Islam. The emperor resolved to put it down immediately and shipped an army from the coast lying between Tegal and Cheribon. But the army did not meet with much success. There was deadly feud between the Muslim ruler at Cheribon and the Hindu ruler. Banten succumbed to Islam in 1526 A. D. and after nearly fifty years Pajajāran also was subjugated by the Muslim forces of Cheribon. Thus the Hindu empire of Pajajāran in the West Jāwa came to an end about 1570 A. D. (1495 A. J.) Its capital was Pakuan.

The empire of Majapahit

It is generally believed that the Arabs and Persians who formed a small colony on the west coast of Sumatra,

not long after the birth of Christ, were for the most part sea rovers and adventurers seeking profit by trade. Some of these traders frequently used to call at the port of Grēsik and the harbours of Madūra to refit and refresh their vessels and they were familiar with that part of Jāva for many centuries. When the kingdoms of Jang'gala, Ng'arawan, and Singa Sari were established, some of these heathen Arabs and Persians settled down in these parts of Jāva to take advantage of the profit to be won by trading there. It was merely a colony and was without importance till about the middle of the thirteenth century A.D. About the year 1275 A. D. (1200 A. J.) this colony with the name of Majapahit suddenly rose into importance under Jāka Sura or Browijaya.

Majapahit, sometimes also called Modjopait was situated near to where the present town of Modjokerto stands. Thus the Majapahit is generally thought to have been founded by Arabs and Persians from the west coast of Sumatra.

The prince Browijaya subdued other kingdoms and assumed the title of Bitara (*Avatara*) which gave him power over all the rajas, maharajas in Jāva and the surrounding islands. The fame of Jāva began to reach various lands in the East. Vessels from different countries usually called first at Tuban, then at Grēsik and lastly at Surabāya. The country around Majapahit became fully populated; traders from all parts of the East crowded the capital.

The manufacture of arms of various descriptions was, at this time, brought to the highest pitch of perfection at Majapahit.

The inhabitants traded in sapan wood, sulphur, rhinoceros, horns, diamonds, white sandal-wood, lignum aloes, nutmegs, long pepper, ordinary pepper, steel, tortoise shell, prepared and unprepared gold, silver and ivory. Of

birds they had at Majapahit red, green, yellow and white parrots, and the gracula religiosa (beo) which exactly imitated human speech. There were also cockatoos, green and coloured pigeons and others. Pigs, goats, cows, fowls, ducks and horses were reared. Among animals they had elephants, tigers, rhinoceros, wild boars, white stags and white monkeys.

The people of Majapahit imported porcelain, muslin, flowered and plain silk and glass beads from China, perfumes and essential oils from Arabia, spices from the Moluccas, and diamonds and gold from Borneo. The trade done in these articles was considerable.

Of industries there were several, which gave employment to thousands of the inhabitants. The manufacture of iron and steel articles took a leading place. The *pandi* (smiths) in these articles, specially *kris* (dagger) became distinguished men at Majapahit; they were so highly thought of that they were appointed to the charge of districts, each with a thousand *chācha* (tjatjar or family). They also enjoyed many privileges not granted to the ordinary inhabitants.

In the meanwhile, the religion of Islam was slowly but steadily gaining ground in Jāva ever since the days of the Jāvan Prince Hāji Purwa who became a Muslim towards the end of the 12th century A. D. The Arab missionaries who accompanied the merchants from time to time increased in number. Their chief centre was at Cheribon. When Rāden Pāteh, one of the sons of Bitāra became a Muslim and established himself at Demak, also known as Bintara, proselytes became numerous and the population increased. Then a great mosque was built in the year 1465 A.D. (1390 A. J.) This mosque is still standing, and is of a different shape from those constructed at a latter date. It has eight pillars to commemorate the services of the eight religious men engaged in construction.

The Sasuhunan of Kūdus, one of the eight religious men, was appointed as commander-in-chief of the Muslim army of 1,50,000. The Muslims were in a position to challenge the power of Majapahit. There were constant fights and in about six years time the 'army of the Faithful' was able to sweep the forces of Majapahit in 1475 A.D. and their great Hindu capital, celebrated among the Eastern Islands for the splendour of its court, for its excellent government and the glory of its arms, became a wilderness. Everything of the regalia was removed to Demak and in a few years the country was laid waste and became wholly deserted. This was the end of the empire of Majapahit.

From the foregoing account it will be seen that at different periods Mēndang Kamūlan and Majapahit were two great empires in Jāva, though the influence and power of Pajajāran which existed side by side with Majapahit are not to be underrated.

The empire Mēndang Kamūlan which dates from the close of the 6th century reached the zenith of its glory during the reign of Dewa Kasūma about 900 A. D. The empire of Majapahit whose foundation dates back to the 6th century A. D. attained its full development towards the end of the 13th century under the ruler Browijaya who assumed the title *Bitara* (Avatara).

The first Muslim writer to mention the name *Mahar**ā**ja* and give an account of his power and authority is Ibn Khurdādhbeh (848 A. D.), while Sulaymān the earliest authority for us, who has left an account of his travels, mentions only Zābaj and not the Mahārāja. This gives the indication that the Mēndang Kamūlan has not come to prominence during the period when he visited these islands.[7]

The commercial activities of the Arabs attained its highest development under the Caliphs of Baghdad in the ninth century. The sea route from Siraf to China through

India, Ceylon and many other islands in the East Indian Archipelago became very popular and information on government, religion and social customs of the people with whom the Arabs came into contact was ample for any one who undertook to compile a book with such accounts. These compilations formed the basis for the writers of succeeding generations, who gained further knowledge by greater intercourse with foreign countries and contact with travellers who had travelled to various lands. Though the later writers give additional information, yet they have a tendency to repeat previous writers. They do not attempt either to check up the statements made by their predecessors, or to ascertain whether they are correct and current in their own time. The account about the Maharāja would illustrate this point. Yet the Arabs supply a mine of information which has to be carefully studied with the help of indigenous accounts for a true appreciation.

Abū Zayd and Mas'ūdī narrate at great length, what appears to be a legend of an invasion of the island of Qumār by the Maharāja of Zābaj for the purpose of punishing the king of Qumār who spoke ill of the Maharāja. The information furnished by Arab geographers on the island of Qumār, its location, its king, the extent of his kingdom and the people, point out that there is some confusion on the part of Arab geographers.

Nine writers give particulars about Qumār. The account of Ibn Khurdādhbeh shows clearly that Qumār is an island between Jābah (جابة) and Ṣanf (صنف). The accounts of Abū Zayd and Mas'ūdī indicate that it must refer to the area round about Cape Comorin, including the portion of Travancore south of Quilon. Yāqūt says Qumār is Qāmirūn (قامرون) (Assam). The details furnished by the remaining five writers are equally conflicting. The description of the people of Qumār, their culture and their wealth would suggest that it must refer to some kingdom in the sub-continent. As the Arabs repeatedly refer to it as an island, one is led to believe that these

writers are labouring under a mistake; they might be confusing an island with some kingdom in the mainland.

It is also not easy to establish the identity of the Maharaja mentioned by the Muslim writers. Probably it might have reference to some prominent ruler in the Indian sub-continent who had established his sway over the greater part of India and the island in the East Indies. This 'king of kings' might have gone on an expedition for the definite purpose of punishing some island king who insulted him. There is every indication from ancient history of India that Hindu sovereigns sent men of enterprise and ability to the islands in Indian Archipelago with a view to introduce their religion and establish trade relationship. A number of such expeditions from the Coromandel Coast, Ceylon, Bengal and other parts of the sub-continent are recorded in ancient history of India. These colonists, who were more civilised than the local inhabitants, found it easy to establish a number of separate and independent kingdoms, though nominally under some control from Hindustan. In due course they might have become virtually independent rulers refusing to recognize the suzerainty of the Mahārāja of Hindustan. This might have provoked an invasion of the territory of an island king by a Maharaja from India. The way the narrative is introduced by Abū Zayd and Mas'ūdī lends support to this view. Mas'ūdī records the story of invasion of Qumār territory by the Maharaja as "a strange yet characteristic example of the line of conduct of the most ancient Hindu kings and their institutions." However, this is a point which needs careful investigation by scholars.

NOTES

1. *Siraf* is a town in Persia, on the Persian Gulf which flourished from the 4th to the 10th century A. D. The inhabitants were engaged in sea-trade and were sometimes absent from home for years. They had amassed great wealth by dealing in spices and other merchandise. Their houses, of several storeys, were built of teak and other woods.

Siraf had no adequate harbour, and the ships used to moor in an arm of the sea eight miles off, to be sheltered from the wind. *Encyclopaedia of Islam* Vol. IV, P. 444.

2. *al-fūta*: cloth that was brought from al-Sind, thick, or coarse, and short used as waist wrappers; a kind of Indian cloth of which garments were made; an unsewn garment. It is also applied to short napkins, with striped extremities, which a man puts upon his knees at the time of eating food to preserve his clothes from being soiled. It is not an Arabic word. Lane's *Arabic Lexicon.*

3. *Bullin* is a very important station, the connecting link between the east and west coasts of the Indian peninsula and also the station from where the travellers started to China *via* Sarandib (Ceylon). Bullin is identified as an island near Shirur, latitude 13°35' N, longitude 74°35' E. See *Arab Geographers' knowledge of Southern India*, pp. 31, 71, 72. Dr. S. Muhammad Husayn Nainar, Madras University, 1942.

4. Ibn Rusta is mixing up the account of Zanj with Zabaj.

5. مراصد الاطلاع على اسماء الامكنة و البقاع Vol. I, P. 501, Edited by T. G. J. Juynboll.

6. معجم البلدان Vol II, P. 904, Edited by Worterbuch.

7. The absence of any reference to the Maharaja by Sulayman in *Silsilat-al-Tawārīkh*, Book I, lends support to the view of the present writer that Sulayman might have visited these islands long before 851 A.D. the date generally assigned to him by scholars.

For details see *Arab Geographers' Knowledge of Southern India* Introduction pp. 7-12. Madras University, 1942.

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OBITUARY

It is with deep regret that we announce the demise of Dr. Chelnat Achyuta Menon, B.A., Head of the Department of Malayalam and former Editor of the Annals of the Oriental Research, University of Madras. He joined the Oriental Research Institute of the Madras University in 1927 as the Head of the Malayalam Department and held that post with great distinction. His contributions to the Malayalam language and literature are considered to be of great value. 'Ezuttachan and his Age', 'Kali worship in Kerala', 'Ballads of North Malabar' are some of his outstanding works in the field of research. He was an authority on the folk-lore of Kerala and he enriched that branch of Malayalam literature by many a contribution. He was of a genial temperament. He passed away on 6-2-52 after a brief illness, leaving a large family and a wide circle of friends to bemoan the loss. We offer our condolence to the bereaved family.

Editor

LIST OF EXCHANGES

1. *Prabudaha Karnataka, Mysore (Kannada).*
2. *Visvabharati Quarterly, Santiniketan, Bengal.*
3. *Tamil Pozhil (Tamil).*
4. *The Nagari Pracharani Sabha, Benares (Hindi).*
5. *The Indian Culture, Calcutta.*
6. *The Indian Historical Quarterly, Calcutta.*
7. *The Journal of the Mythic Society, Bangalore.*
8. *Sri Venkateshwara Oriental Institute, Tirupathi.*
9. *The S. P. Traimasikam (Malayalam).*
10. *Epigraphia Indica.*
11. *Journal of the Oriental Institute, Baroda.*
12. *Andhra Sahitya Parishat Patrika (Telugu)*
13. *Annals of the Bhandarkar Oriental Research Institute, Poona.*
14. *Kannada Sahitya Parishat Patrika.*
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17. *The Journal of the Uttar Pradesh Historical Society, Lucknow.*
18. *Half yearly Journal of the Mysore University, Mysore.*
19. *Journal of the University of Gauhati, Gauhati.*
20. *Journal of the Madras University, Madras.*
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